

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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THE BACH CHOIR

Patron.—HER MAJESTY THE QUEEN.

BI-CENTENARY FESTIVAL, 1885.

President.—H.R.H. THE PRINCE OF WALES.

Musical Director.—MR. OTTO GOLDSCHMIDT.

It is intended to give a FESTIVAL PERFORMANCE of J. SEBASTIAN BACH'S MASS in B minor, in the Albert Hall, on the afternoon of SATURDAY, March 21, 1885 (being the 200th Anniversary of the Birthday of the Composer), with a Chorus of about 600 Voices, of which the Bach Choir, with the co-operation of the Henry Leslie Choir, will form the nucleus.

Members of the leading Choral Societies and other experienced Vocalists who may be willing to assist in this Special Performance are invited to send in their names to J. Maude Crament, Esq., Secretary, Festival Committee, Royal Albert Hall, Kensington Gore, S.W., who in due course will furnish them with full information.

By Order of the Festival Committee,
J. EDWARD STREET, Hon. Secs.
W. SHEEPHANKS,

SACRED HARMONIC SOCIETY.

Conductor ... MR. CHARLES HALLÉ.
Assistant-Conductor... MR. W. H. CUMMINGS.

The Council beg to announce that SIX CONCERTS will be given at St. James's Hall during the ensuing Season, on the following Friday Evenings, commencing at half-past seven:—

1884.
November 7. THE ROSE OF SHARON ... A. C. MACKENZIE.
First time of performance in London

and conducted by the Composer.
November 21. ST. PAUL ... MENDELSSOHN.
December 19. THE MESSIAH ... HANDEL.
1885.

January 23. { THE CHILDHOOD OF CHRIST BERLIOZ.
GOD'S TIME IS THE BEST BACH.
BY THE WATERS OF BABYLON GOETZ.
February 27. BELSHAZZAR ... HANDEL.
March 27. ELIJAH ... MENDELSSOHN.

May 8. At Prince's Hall, Piccadilly, The CONVERSAZIONE of the Society.

The Artists engaged are Miss Emma Nevada (her first appearance in London), Madame Valleria, Miss Anna Williams, Miss Annie Marriott, Miss Clara Samuelli, Miss Carlotta Elliot, Miss Mary Beare, Miss Hilda Wilson, Miss Kate Baxter, Miss M. Hancock, Miss Marian McKenzie, Madame Fassetti, and Madame Patey; Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Hirwen Jones, Mr. Arthur Thompson, Mr. J. Bridson, Mr. R. Hilton, Mr. R. W. Mills, Mr. H. Thorncliffe, Mr. Stanley Smith, and Mr. Santley.

Organist, Mr. Fountain Mee. Subscription for the Series (including the Conversazione), Area and Balcony Stalls, numbered, £2 15s., £2, and £1 10s.; or single admissions, numbered, 10s. 6d., 7s., 5s., unreserved, 3s. and 2s. Tickets to be obtained at the Offices of the Society, 12, John Street, Adelphi; Austin's, St. James's Hall; and usual Agents.

HIGHBURY PHILHARMONIC SOCIETY.

Conductor: DR. J. F. BRIDGE.

Rehearsals will recommence on October 6 in the Athenaeum, Highbury New Park, N., at 8 o'clock. On alternate MONDAYS the Orchestra and Chorus will practise together, and on the intermediate days the Vocal Rehearsal will be directed by Mr. David Beardwell, and the instrumental members, assisted by professional wind, will rehearse Overtures, Symphonies, &c., in the smaller hall. There are vacancies for vocal and instrumental members. Subscription, £1 1s.

FOUR CONCERTS will be given during the Season, and a Selection will be made from the following works: Mendelssohn's "Wald-purgie Night" and "Midsummer Night's Dream"; Rossini's "Stabat Mater"; Gade's "Crusaders"; Llo's "Hero and Leander"; and Handel's "Alexander's Feast." Subscription to the Series, 12s. 6d., 10s., 7s. 6d., and 5s. per reserved seat. Subscribers to the amount of £1 1s. may attend the Rehearsals of the Society.

Full information may be obtained of the Hon. Secs., ARTHUR WEBSTER, 40, Aberdeen Park Road, N., WILLIAM THORNTWATTE, 4, Willow Bridge Road, N.

MR. JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 35, Southampton Street, Strand, London, W.C.

NORFOLK & NORWICH TWENTY-FIRST TRIENNIAL MUSICAL FESTIVAL,

October 14, 15, 16, and 17, 1884.

Under the distinguished Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.

PRESIDENT.—H.R.H. THE PRINCE OF WALES, K.G.
PRINCIPAL VOCALISTS.—MISS EMMA NEVADA, MISS ANNA WILLIAMS, MADAME PATEY, MISS DAMIAN, MR. EDWARD LLOYD, MR. MAAS, MR. H. E. THORNDIKE, MR. SANTLEY.
CONDUCTOR.—MR. ALBERTO RANDEGGER.

TUESDAY EVENING.—ELIJAH (Mendelssohn).
WEDNESDAY MORNING.—REDEMPTION (Gounod).
THURSDAY MORNING.—A Dramatic Oration, THE ROSE OF SHARON. Composed for the Festival by A. C. Mackenzie.
FRIDAY MORNING.—THE MESSIAH (Handel).
WEDNESDAY, THURSDAY, and FRIDAY EVENINGS.—Miscellaneous Concerts, including an ELEGIC ODE, composed for the Festival by C. Villiers Stanford.

Programmes, with full particulars, are now ready.

CHARLES R. GILMAN, Hon. Sec.
Norwich, September, 1884.

TUFNELL PARK CHORAL SOCIETY.

THIRTEENTH SEASON.

The FIRST REHEARSAL of the SEASON will take place on TUESDAY EVENING, October 7, 1884, at 8 o'clock, in the St. George's Church Room, Carleton Road, Tufnell Park, N.
C. Harford Lloyd's new dramatic Cantata, HERO AND LEANDER, will be the first work to be rehearsed, and will be performed at the Athenaeum, Camden Road, on the second Tuesday Evening in November, for the benefit of the Holloway Nursing Home.

The ROSE OF SHARON, by Mackenzie, will probably be performed on December 16, and it is proposed to rehearse Dvorak's STABAT MATER after Christmas.

An Orchestral Society is in course of formation.
For prospectus and further particulars, address the Conductor, Mr. W. Henry Thomas, 7, Liddington Place, Harrington Square, N.W.

POPULAR CHORAL SOCIETY.—A few SOPRANO and TENOR VOICES WANTED for the Society's Concerts on Monday evenings. No Subscription. Rehearsals on alternate Saturday afternoons, four till six, near the City. First work, Handel's "Acis and Galatea." For further particulars address the Conductor, Mr. W. Henry Thomas, 7, Liddington Place, Harrington Square, N.W.

CRYSTAL PALACE.—FACULTY of MUSIC.—Professor E. Pauer, Sir Julius Benedict, E. Prout, B.A., A. J. Eyre, Otto Manns, Robert Reed, Professor J. F. Bridge, Mus. Doc., Dr. J. Stainer, M.A., Signor Rizzelli, Mdme. St. Germaine, Mdme. M. Pereira, Miss A. Roberts.

Regulations for Professional Students (Ladies) of the undersigned, in the Office of the School of Art, Science, and Literature, the Library, Byzantine Court.

F. K. J. SHENTON, Supt. Educational Dept.

WEST LONDON CHORAL ASSOCIATION (formerly Polytechnic Choral Society), Craven Chapel Lecture Hall, Foubert's Place, Regent Street, W.—TONIC SOL-FA SINGING CLASSES will be commenced at above under the direction of Mr. WILLIAM HOLMES, Member of Tonic Sol-fa College.

Elementary Class, Monday, October 6, at 8.30, admission free to first lesson; Intermediate Class, October 8, at 8.30; Advanced Choir, Tuesday, October 7, at 8.30. Fee for either Class: Ladies, 1s., Gentlemen, 1s. 6d. per Quarter.

Mr. W. HOLMES will also hold an Elementary Class at Quebec Institute, 18, Baker Street, Portman Square, on Saturday Evenings, commencing October 11, at 8 o'clock. Further particulars of Secretary, 15, Carburton Street, Fitzroy Square.

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MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MADAME BUNTINE (Soprano).

May be engaged for Oratorio, Operatic and Ballad Concerts.
For terms and press notices, address, 7, Burns Terrace, Ayr, N.B.

MISS ELLEN CHAPMAN, R.A.M.

For Oratorios, Concerts, &c. Address, Riga Lodge, Manor Road, Stamford Hill, N.

MADAME CARINA CLELLAND (Soprano).

(Of the Royal Albert Hall and Crystal Palace Concerts.)
For Concerts, Oratorio, Grand Opera, and Criticisms, address,

73, Athol Road, Manningham, Bradford, Yorkshire.
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MISS KATE COLDREY (Soprano).

For Oratorios, Concerts, Lessons, &c., 21, Beaconfield Rd., Tottenham.

MISS HARRIET COOPER (Soprano).

(Royal Academy Honours Certificate for Singing.)
For Oratorios, Concerts, &c., address, Lendal, York.

MISS ELEANOR FALKNER (Soprano)

(Of the London, Birmingham, Newcastle, and Manchester Concerts.)
Address, Snow Hill, Wolverhampton.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MRS. HEMMING (Soprano).

(Pupil of Mr. J. Pearce.)
For Oratorios, Concerts, &c., 48, George Street, Balsall Heath, Birmingham.

MISS LIZZIE HONEYBONE (Soprano).

Pupil of Henry Parker, Esq.
For Concerts, Oratorios, &c., address, Bridlesmith Gate, Nottingham.

MISS MINNIE JONES (Soprano), R.A.M.

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For Oratorios, Concerts, &c., 238, Brixton Road, S.W.

MISS CLARA MARNI, R.A.M. (Soprano).

For Oratorios, Dinners, and Miscellaneous Concerts.
Address, 32, Stoke Newington Green, London, N.

MRS. MASON (Soprano).

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MRS. ALFRED J. SUTTON (Soprano)

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MISS LILY MARSHALL-WARD (Soprano).

MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)
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Address, 80, Addison Street, Nottingham.

MISS JENNIE WINKWORTH (Soprano).

For Oratorios, Concerts, &c., address, 30, Alfred Place, Leeds.

MADAME ALICE WOODRUFFE (Soprano).

For Concerts, Oratorios, &c., address, 2, Sidney Villas, Philip Lane, West Green, Tottenham.

MISS ADA SOUTH, R.A.M.

Medalist, Mezzo-Soprano or Soprano. For Oratorios, Ballad, and Operatic Concerts, address, Oakwood, Brondesbury Park, N.W.

MISS BERTHA BALL, R.A.M. (Contralto).

For Oratorios, Concerts, Evening Parties, &c., address 55, Breakspears Road, Brockley, S.E.

MISS ALICE BERTENSHAW (Contralto).

For Oratorios, Concerts, &c., 281, Fairfield Rd., Droylsden, Manchester.

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Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsby, N.

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MADAME AMY FIELDING (Contralto Vocalist).

For Oratorio, Ballad, and Miscellaneous Concerts, 33, Ladywood Road, Birmingham, and 13, Nasmith Street, Hammersmith, W.

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For Oratorios, Miscellaneous Concerts, &c., 42, Golden Hillock Road, Birmingham.

MISS HELEN LEE, R.A.M. (Contralto).

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MISS MARGARET LEYLAND

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For Oratorios, Concerts, &c., address, 51, Plymouth Grove, Manchester.

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For terms, address, 66, Lowther Street, York.

MISS PATTIE MICHIE, L.A.M. (Contralto).

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colnshire, and 7, Bedford Place, Russell Square, London.

MISS EVA D. FARBEINSTEIN (Soprano), Pupil of
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20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

MISS BESSIE HOLT, R.A.M. (Soprano) (of the
London, Manchester, and Newcastle Concerts). Engagements
booked: September 2, Blackpool; 8, Llandudno; 17, 18, 19, Harrogate;
20, Manchester; 22, Mossley; 29, Farnworth; October 4, Manchester;
6, Royton; 7, Oldham; 22, Newcastle-on-Tyne; November 3, Pad-
ham; 29, Mossley (2nd engagement); December 27, Manchester;
others pending. 128, Shelton Terrace, Lower Broughton Road,
Manchester.

MISS JULIA JONES (Soprano Vocalist) begs to
announce that she has REMOVED to 214, Bridge Road,
Battersea, S.W., where all communications respecting Engagements
for Oratorios, Concerts, &c., should be addressed.

MISS FANNIE SELLERS (Soprano). Engaged:
August 30 to September 5, Matlock Bath Pavilion; re-engaged,
Matlock, September 13 to 19; Harrogate, September 20, 25, 26, 27;
Colne, October 18; Dewsbury, November 20; Harrogate ("Messiah"),
December; other dates pending. Address, Crag Cottage, Knares-
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MADAME LAURA SMART, Soprano, requests
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&c., please address, 39, Loftus Road, Shepherd's Bush, W.

MISS SELINA HALL (Contralto), begs to an-
nounce her CHANGE of RESIDENCE to 149, Marylebone
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MISS COYTE TURNER (Contralto) begs to
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MADAME EVANS-WARWICK (Contralto)
requests all communications respecting engagements for
Concerts, &c., be addressed to her residence, 6, Tavistock Crescent,
Westbourne Park, London, W.

MISS CLARA WOLLASTON (Contralto), (Pupil
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November 3 to 8, and desires other engagements in the same direction,
either just before or after these dates. Address, 24, King Edward
Road, Hackney.

MR. J. ALLAN ACOTT, Principal Tenor, York
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ments for coming season. For terms and vacant dates, address, The
Minster, York.

MR. E. DUNKERTON (Tenor), Lincoln Cathed-
ral. Engaged: Mansfield, September 25; Barton, October 6;
Brigg, October 7; Leicester, October 9; Retford, October 16; New
Wortley, October 27; Norwich, November 20; Ilkeston, December 13.

MR. A. LAWRENCE FREYER (Tenor, St. Paul's
Cathedral), requests that all communications respecting Engage-
ments for Oratorios, Concerts, &c., be addressed, 233, Friern
Road, Lordship Lane, London, S.E.

MR. HULBERT L. FULKERSON, R.A.M.
(Tenor), has returned from his tour in the States. For engage-
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MR. A. W. HOLBERRY HAGYARD (Tenor).
Engaged: September 18, Felixstowe; 29, 30, Cambridge;
October 4, Crystal Palace; 14, 15, 16, 17, Norwich Festival; 22, Saffron
Walden; December 2, Clay Cross; other engagements pending. For
terms, and vacant dates, address, Trinity College, Cambridge.

MR. ALFRED KENNINGHAM (Tenor) begs to
inform the Public that his new address is, Grovedale, Parsons
Green, S.W., where all communications should be addressed. Engage-
ments already booked, viz.: "Elijah," Leeds Town Hall; Classical
Concert, Surbiton; Ballad Concert, Brixton; "Creation," Bolton;
Ballad Concert, City; Classical Concert, Surbiton; Classical Concert,
Brighton; "Woman of Samaria," Wimbledon; Classical Concert,
Brighton; Dvorak's "Stabat Mater," Hackney Choral Association;
"Messiah," Sheffield; "Messiah," Northampton, &c., &c.

MR. J. T. HUTCHINSON (Baritone) begs that
all Letters may be addressed, 55, Doughty Street, Mecklen-
burgh Square.

MR. W. J. INESON (Baritone). Engaged: Sept.
30, Hereford; Oct. 7, Birstall; Oct. 14, Batley; Nov. 6, Hereford.
For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

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MR. ERNEST A. WILLIAMS (Baritone) is pre-
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MR. THOMAS KEMPTON (Bass) begs to an-
nounce his REMOVAL to 52, St. Paul's Road, Canonbury, N.,
where all communications respecting Oratorios, Miscellaneous Con-
certs, Masonic Banquets, &c., should be addressed.

MR. A. McCALL (Bass Vocalist) requests that
all communications respecting Concerts, &c., be addressed,
14, Vyner Street, or Cathedral Choir, York.

MR. EGBERT ROBERTS (Bass), of the Crystal
Palace Concerts. Communications respecting engagements
for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed
to 51, Pentonville Hill, Claremont Square, N., or to Mr. N. Vert, 52,
New Bond Street, W.

MR. JAMES DUNWORTH (Violinist). Licen-
tiate of the Royal Academy of Music. For Solo or Orchestral
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Conductor—Mr. WILLIAM CARTER.

Conductor of the National Concerts at the Royal Albert Hall.

This Association is now being established for the practice and performance of Oratorios, Cantatas, Part-Songs, &c.

The first meeting will be held on Monday Evening, October 6, 1884, when Mendelssohn's ELIJAH will be rehearsed at half-past seven, in the School Room, Isip Street, Kentish Town.

An orchestra will probably be formed.

Subscription Half-a-Guinea per annum.

Ladies and gentlemen wishing to join are requested to forward their names and subscriptions as soon as possible to Mr. WILLIAM CARTER, 23, Colville Square, Notting Hill, W.

ST. LEONARDS AND HASTINGS CHORAL UNION.

Conductor - - - - - DR. ABRAM.

The Fifteenth Season commences on TUESDAY Evening, September 30. The following works and dates of performance are already fixed:—

GOUNOD'S REDEMPTION...	...	...	October 22.
MENDELSSOHN'S ELIJAH...	...	...	November 19.
SPOHR'S LAST JUDGMENT...	...	...	December 3.
MENDELSSOHN'S LOBGEANG (Hymn of Praise)	...	...	December 17.

Dr. ABRAM's Oratorio, THE WIDOW OF NAIN, HANDEL'S ISRAEL and MESSIAH will be rehearsed after Christmas, performances of which will be given in the early part of the New Year.

KENSINGTON ORCHESTRAL AND CHORAL SOCIETY, 126, Cromwell Road, S.W.—The Fifth Season of this Society will commence in October. Ladies and Gentlemen wishing to join the Orchestra or Choir are requested to communicate at once with the Conductor, Mr. William Buels. Active members are not required to pay any subscription.

ROYAL ALBERT HALL (Health).—October 4, under the direction of Mr. EDWYN FRITH. Artists: Miss Agnes Larkson, Madame Frith, Mr. Abercrombie, Mr. Edwyn Frith, &c.; St. James's Hall, 14, Leighton, 28; Luton, 29; Witney, 30; Fakenham, November 5; Newbury, January 6, 1885, &c. Open to accept Oratorio, Ballad Concerts, &c. Terms moderate. Vacancies for Pupils and engagements provided. Address, Mr. Edwyn Frith, Oxford Mansion, London, W.

THE BIRMINGHAM AND MIDLAND COUNTIES CONCERT PARTY.—Second Season.—This Party, consisting of Miss Blanthorne, Miss Emilie Harris, Mr. Richard Clarke, and Mr. George Harris, owing to their great success last season at the Birmingham Town Hall and Provincial Concerts, are again prepared to accept engagements, together or separately. For Oratorios and Miscellaneous Concerts, Criticisms, Terms, &c., on application to Mr. George Harris, 194, Derwent, Birmingham.

THE BIRMINGHAM CONCERT PARTY.
Soprano, Miss Clara Surgy; Contralto, Mrs. H. T. Walters; Tenor, Mr. S. Ford; Bass, Mr. Monteith Randell. Each Member is a highly trained vocalist, and the Quartet one of the best in the Midlands. For Oratorios, Ballad and Miscellaneous Concerts, terms, and critiques of press, apply, Mr. Monteith Randell, Holly Lodge, Monument Road, Birmingham.

MR. JOSEF CANTOR'S OPERATIC CONCERT COMPANY, in their new and attractive Programme, entitled, GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (*ad lib.*) *Petit Orchestre*. October 7, Oldham; October 20, Liverpool; 22, Warrington; November 15, Manchester; December 9, Preston; 13, Manchester (second visit); 23, Oldham (second visit), &c., &c., other dates pending. Mr. Cantor will be happy to negotiate with Choral Societies, Secretaries of Concerts, &c., within 100 miles of Liverpool, for a visit with this Company of twenty-two artists on most moderate terms, or, if preferred, a smaller party can be engaged. For further information, press opinions, &c., address, Mr. Cantor, Church Street, Liverpool.

MR. H. W. DODD, of Dodd's Ballad Concerts, Manchester, can make arrangements for the following artists for Concerts or Oratorio during the ensuing season. Madame Blanche Cole, Miss Jennie Dickerson (the new contralto), and Madame Bauermeister; Messrs. J. W. Turner, Joseph Pierpoint, Henry Pyatt, George Fox, and other artists. Address, H. W. Dodd, Acting Manager, Royal English Opera Company, en route West Hartlepool, week commencing September 29; Middlesbro', October 6; York, 13; Blackburn, 20.

THE GLASGOW QUARTETTE.—

MRS. CHRISTIAN WILLIAMS ... Soprano.
MISS HELEN G. MAINDS ... Contralto.
MR. A. FINLAYSON ... Tenor.
MR. JAS. FLEMING ... Bass.

For Oratorios or Concerts.

For Terms, either as Quartette or Singly, address, E. H. Williams, 318, Bath Street, Glasgow.

MRS. CHRISTINE'S BALMORAL

CONCERT PARTY of Eight (Third Season), consisting of English and Scottish Vocalists, may be engaged as above, or individually, for Dinners, Concerts, Banquets, &c. Address, Manager, 25, St. George's Terrace, Everton Road, Manchester.

THE MUSICAL ARTISTS' SOCIETY offers

opportunity to its members for the production of their compositions. For rules and particulars, apply to the Hon. Sec., Alfred Gilbert, The Woodlands, 89, Maida Vale.

THE APOLLO VOCAL UNION (six Boys, six

Gentlemen, and Accompanist) are prepared to accept ENGAGEMENTS for Concerts, At Homes, &c. Their repertoire comprises the best glees, part-songs, madrigals (including many novelties), cantatas, and most of the standard choral works. Two Lady vocalists of note are associated with them, and, with their assistance, are prepared to carry out Concerts in their entirety. Terms, for whole or part, H. Davies, 19, Treherne Road, Brixton, S.W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MUSICAL INTERNATIONAL COLLEGE.—

President, E. J. HOPKINS, Mus. Doc.

Principal, EDWIN M. LOTT.

Next Local Theoretical Examination throughout the Kingdom, December 2, 1884. Practical Examinations in Instrumental and Vocal Music, conducted personally by the Principal. For particulars of Examinations, presentation of Medals, &c., apply to the Local Secretaries of the various Centres, or to the Secretary, Musical International College, 270, Cornwall Road, Notting Hill, W.

BIRKBECK INSTITUTION, Bream's Buildings,

Chancery Lane. MUSICAL DEPARTMENT. Mr. John Henken's Vocal Classes meet on Monday, Tuesday, and Thursday evenings. Opening Lecture on Monday, October 6, at 8.30. Admission free. Theory of Music Lectures, by Mr. Henken, on Friday afternoons and evenings. Mr. Fitzhenry's Violin Classes on Wednesdays, Fridays, and Saturdays. Also Piano and Violoncello Classes. Prospectus of morning and evening classes gratis on application.

STERN'S CONSERVATOIRE OF MUSIC, Berlin

Friedrichstrasse, 236. INSTRUCTION in all branches of MUSIC. The winter term will begin October 6. The Direction has the pleasure to announce the engagement of the renowned pianist, FRANZ RUMMEL, as Principal Professor for the Pianoforte. Circulars may be had free on application as above. THE DIRECTION.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. Music Scholarships were awarded in May by Professor Sir G. A. Macfarren. Out-students entering the Music School will be able to compete for the Scholarship of one year's free tuition to be awarded in May next year. The fees payable in advance. The Michaelmas Term begins Thursday, October 2. Incoming students attend for examination on Tuesday, September 30, and Wednesday, October 1. Scholarships will be awarded by Sir George Macfarren in May, 1885, as usual. F. J. HOLLAND, Chairman.

DR. ALLISON instructed by Post Candidates who

passed RECENT EXAMINATIONS for MUS. DOC., OXON., & T.C.D., MUS. BAC. (Oxford, Cambridge, and Dublin, 1878 to 1884 inclusive.) Cambridge 1st Mus. Bac. (1st Class), 1884, L.R.A.M. (1884), Local R.A.M. "With Honours," 1884, S.P.M., F.C.O., A.C.O. (1884), A.T.C.L., L.T.C.L. (1884), and other Musical Examinations. Theory of Music, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson St., Manchester.

HARMONY and COUNTERPOINT.—LESSONS

by Correspondence given by Mrs. Trew, Associate and Gold Medalist London Academy of Music (Pupil of Mr. John Francis Barnett). MSS. revised. Students prepared for examinations. Terms moderate. 22, Stonor Road, West Kensington, London.

FRAULEIN HESSE, who studied and taught at

the Stuttgart Conservatoire, and holds Certificate, wishes ENGAGEMENTS in Schools for PIANO, SOLO and CLASS-SINGING. Throssel House, Selsdon Road, West Norwood, S.E.

LESSONS by post in HARMONY, COUNTER-POINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Ashburne, Derbyshire.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 14, Down Street, Piccadilly.

MADAME LANZA has VACANCIES for VOCAL PUPILS. Terms moderate. 18, Goldhurst Road, St. John's Wood, N.W.

ARTICLED PUPIL, St. Peter's, Eaton Square.—Mr. W. de M. Sergison, Organist and Director of the Choir, has a VACANCY for a YOUTH as above, and offers the best advantages. Address to the Vestry, St. Peter's, Eaton Square, S.W.

ARTICLED PUPIL.—Mr. W. S. Hoyte (Organist and Director of the Choir at All Saints', Margaret Street), has a VACANCY for a Resident ARTICLED PUPIL. Unusual advantages offered. Address, 68, Boundary Road, N.W.

MR. H. WALMISLEY LITTLE, Mus. Bac., F.C.O., Organist of St. Giles-in-the-Fields, W.C., has a VACANCY for ASSISTANT PUPIL; one capable of playing an easy service preferred.—36, Bonham Road, Brixton Rise, S.W.

ORGAN PRACTICE.—Three Manuals. One shilling per hour. The South London Organ Studio, 343, Coldharbour Lane (close to Brixton Station).

ORGAN LESSONS IN THE CITY.

MR. C. E. MILLER, Organist of St. Augustine's, Watling Street, E.C., receives PUPILS for the ORGAN. Terms on application (by letter) to the Church.

ORGAN PRACTICE (in the City) upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minories.

ORGAN PRACTICE.—Three manuals and Pedal Organ, 18 stops, blown by Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhassett's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C. Manufacturer of THE PERFECT HYDRAULIC ENGINE for supplying wind to Organs of the largest dimensions and the smallest Harmoniums. Cheapest, simplest, best, and most effective. Particulars and estimates as above free. Inspection invited.

SCHOOL BOARD for LONDON.—The Board require the Services of an ASSISTANT to the SINGING INSTRUCTOR. He will be under the direction of the Instructor, have to visit Schools and assist in the Superintendence and Examination of Children, and also of the Pupil Teachers at the Central Classes, in Singing. He must have a thorough knowledge of Music, and be a practical and successful Teacher by the Staff and Tonic Sol-fa Notations, and must hold the highest Certificates granted by the Tonic Sol-fa College for Theory and Teaching. He should also have some experience in conducting large Concerts. Annual salary, £175, rising by yearly increases of £5 to £200. Applications, containing copies only of not more than three Testimonials, should be sent so as to reach the Clerk of the Board, School Board for London, Victoria Embankment, W.C., on or before Friday, October 10, 1884, and should be marked outside, "Application, Assistant Singing Instructor."

A LADY requires ENGAGEMENTS as ACCOMPANIST to Violinists, Vocalists, &c., during practising hours. Is good timeist and accustomed to play in concerted music, and for choral societies. Address, Accompanist, Messrs. Novello, Ewer and Co., Berners Street, W.

A GENTLEMAN, well known as a first-class Accompanist (Piano), is open to receive additional ENGAGEMENTS at Public and Private Concerts, Dinners, "At Homes," &c. Terms moderate. Address, Professor, 31, Herbert Street, London, N.

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A HIGHLY accomplished Young Lady, formerly Student at the Royal Academy of Music, desires immediate ENGAGEMENT as MUSICAL GOVERNESS in a High-class Ladies' School. Undertakes Piano (high-class), Solo and Class Singing, Harmony, and Preparation for Examinations. R.A.M., care of H. Dalgleish, Esq., The Red House, St. Ann's Hill, Wandsworth.

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A LADY, residing in the north of London, would be glad to make the acquaintance of a few ladies or gentlemen who would join a small circle of friends to whom she is At Home twice a month for the practice of music. She would prefer to meet with good performers on the Violin and Cello, or Singers with good Bass or Tenor Voices. No fees, but references given and required. Only those possessing a real love for and interest in music need reply. Address, X., Messrs. King, Music Publishers, St. Paul's Road, High-bury, N.

WANTED, SOPRANO (Boy). Good Reader; strong voice; competent to take solos. Services mostly morning. Salary, £16, with extras. Apply (by letter only) to the Rev. E. L. Taunton, St. Mary of the Angels, Bayswater, W.

ST. GEORGE'S CHURCH, Hanover Square.—There is a VACANCY for a SOPRANO (Lady), also a BASS in the Choir. Two services on Sundays, Christmas Day and Good Friday. One weekly practice. Stipend £12 per annum. Apply, by letter, to W. Pinney, Mus.B., Oxon., 79, Elgin Crescent, Notting Hill, W.

A FEW additional VOICES—TREBLE, ALTO, TENOR, and BASS—are required for the Voluntary Choir of Zion Chapel, Whitechapel. Apply, by letter, to Mr. Behling, 29, Athelstone Road, North Bow, E.

SOLO BOY.—WANTED at once, for the Choir of Clapham Congregational Church. Liberal remuneration and numerous Concert engagements guaranteed. Apply to Mr. Clement Colman, 1, The Cedars, Clapham Common, S.W. N.B.—Mr. Colman is the instructor of Master Frank Charlton and other successful boys.

LEADING BOY WANTED, for a Church seven miles East of City. Apply by letter, stating salary required, &c. C. Titmou, 13, Lind Street, St. John's, S.E.

CHOIR-BOYS.—WANTED, for a Church near Victoria Station, FOUR SOLO BOYS under twelve years of age. Only those with good voices need apply. Very liberal salary. Apply, personally, between 10 and 4, to George B. Sharp, 3, Princes Street, Cavendish Square, W.

CHOIR BOYS WANTED in Country, Good Treble voices. Advantages. Address, with particulars, K. M. L., care of Mrs. Stevens, 57, Amberley Road, Harrow Road, London.

SOLO CHORIST—TREBLE VOICE. Accurate Reader at sight. Reliable in Oratorio or Service. Good appointment or patron desired. Address, G. P. C., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

SOPRANO LEADER.—WANTED, for the Con-gregational Church, Stamford Hill, a Lady, possessing a good leading SOPRANO voice. Two services on Sunday, and one practice night each week. Salary £20. Apply, by letter, to the Secretary of the Psalmody Committee at the Church.

ATTENDANT WANTED. A Young Woman who can sing well enough to be effective in a Choir. Salary to commence at £20 a year, with board, lodging, and washing, and regulation dresses. Apply to the Medical Superintendent, County Asylum, Rainhill, Liverpool.

CARLISLE CATHEDRAL.—ALTO and TENOR Singers and LAY CLERKS (to take the Solos) WANTED. Salary, each £100 per annum. For particulars and terms of engagement apply to S. G. Saul, Esq., Chapter Clerk, Carlisle, to whom testimonials of character and musical efficiency must be sent by the 15th of October.

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CHRIST CHURCH, MAYFAIR.—ALTO (Male) WANTED to take Verse parts, &c. Salary, 15 guineas. Duties, twice on Sundays, Friday Rehearsal at eight. Apply to Mr. Stokoe, at the Church, Down Street, Tuesdays or Fridays, at 8.45.

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ALTO.—WANTED, for a Church near Victoria Station, TWO ALTOS. Salary, £10 per annum each. Apply, personally, between 10 and 4, to George B. Sharp, 3, Princes Street, Cavendish Square, W.

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TENOR—A Gentleman desires an **ENGAGEMENT** as **PRINCIPAL** in good choir. Address, stating salary, R. E. M., Mr. J. S. Richardson, 456, Fulham Road, S.W.

TEMPLE CHOIR—A **SECOND BASS** will be required at Christmas next. Duties: Attendance at Morning and Afternoon Service on Sunday, at Morning Service on Christmas Day and Good Friday, and at Rehearsal on Saturday Afternoon. Salary, 52 guineas per annum. Two months' holiday in the Long Vacation. Candidates must be under thirty years of age, and resident in or near London. Applications, with testimonials, to be addressed, Dr. E. J. Hopkins, Choir Room, Temple Church, not later than October 18.

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ORGANIST and CHOIRMASTER WANTED, for the Church of the Holy Trinity, New Barnet. Salary, £30. Two manuals. Address, Vicar.

WANTED, ORGANIST and CHOIRMASTER for First United Presbyterian Church, Alloa. Apply, by letter, stating age, experience, references, salary expected, to John Duncan, Banker, Alloa, N.B.

ORGANIST and CHOIRMASTER REQUIRED, for Holy Trinity, Gray's Inn Road. Duties light. Salary, £40. Address, The Rector, 27, John Street, Bedford Row, W.C.

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WANTED, for the Parish Church of Westerham, Kent, an **ORGANIST and CHOIRMASTER**. Salary £45 per annum. A fair opening for teaching. Address, Vicar, Westerham, Kent.

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A experienced ORGANIST and CHOIRMASTER. F.C.O., L.Mus., T.C.L., will be open to take **ENGAGEMENT** at Christmas in London or neighbourhood. S.E. district preferred. Excellent references. Apply to F. C. O., 262, King's Road, Chelsea, S.W.

APPOINTMENT WANTED, by an experienced **ORGANIST and CHOIRMASTER**, in London or suburbs. Would Deputise for a time. Address, W., 90, Beckenham Road, Penge.

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ORGANIST and CHOIRMASTER (Professional), married, age 27, five years in present post, desires **APPOINTMENT** offering a decided prospect of obtaining Pupils for Piano, Organ, Violin, and Singing. Experienced in conducting and voice-training. Address, X. O., Messrs. Novello, 1, Berners Street, W.

MR. WILLIAM BEAVAN, of the London Academy of Music (late Organist and Choirmaster of St. Augustine's and St. Mary's, Kilburn, for fifteen years), is open to an **ENGAGEMENT**, or can Deputise. Town or country. Anglican or Gregorian music. Communicant and good Churchman. Apply, 56, Woodsome Road, Dartmouth Park, N.W.

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ORGANIST.—**WANTED**, by a Lady who has held her present Engagement at a Parish Church for seven years, an **APPOINTMENT** on the East or South Coast. Moderate Salary. Good testimonials. Address, Alpha, care of Mr. Stokoe, 14, Down Street, Piccadilly.

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PIANOFORTE TUNER WANTED, for Country (outdoor). Must be thoroughly competent and trustworthy. To a suitable person the situation is a permanent one. Address, with full particulars as to experience, age, salary required, and if musical or otherwise, to Dealer, *Advertiser* Office, Mansfield. One with musical tastes preferred.

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WANTED, by a Young Lady, an **ENGAGEMENT** in a **PIANOFORTE and MUSIC WAREHOUSE**. Has had eight years' experience and is a good Pianist. Address, E. M., Deacon and Co., Leicester.

A YOUNG LADY wishes a **RE-ENGAGEMENT** in a **MUSIC WAREHOUSE**. Has had five years' experience. Apply, R. A. M., 35, Commercial Street, Newport, Mon.

ASSISTANT.—A well-educated young man desires an **ENGAGEMENT** as **COUNTER ASSISTANT** in a Music and Piano-forte Business. Has had three years' experience at Tuning and is a fair Pianist. Address, F. W. W., 47, The Grove, Hammersmith.

COUNTER ASSISTANT (Sheet Music and Pianos).—**SITUATION WANTED** by Young Man. Two years' reference and satisfactory reason for leaving present situation. Small salary. E. M., care of Walter Phillips, Putney, S.W.

MUSIC TRADE.—**RE-ENGAGEMENT** **WANTED**, by a Gentleman, in a Music Warehouse, as Manager, Assistant, or Traveller. Sheet Music department. Several years' experience; good references. No objection to go abroad. Address, M. J., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

To Musical Instrument Makers, &c.—The Patent Independent Pedals for Pianofortes, &c., of Mr. James Rushton, jun.

MESSRS. PUTTICK and SIMPSON will Sell by Auction at their house, 47, Leicester Square, W.C., in November, the several valuable **PATENTS** of Mr. James Rushton, jun., for Independent and other **PEDAL ATTACHMENTS** for **ORGANS** and **PIANOFORTES**. Particulars on application.

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THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND

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BY

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1884.

OUR FIVE HUNDREDTH NUMBER.

THERE are times in the life of every man when circumstances invite him to halt on the road of life, look back upon the distance he has traversed, and gather up experiences for help along the path yet to be trodden. As with men, in relation to themselves, so as regards the things with which they are connected. Wise retrospection is never out of place; in its very nature it cannot be profitless. "The Past," says Captain Marryat, "is the text-book of tyrants." That may be, but the Past is also, for sensible souls, a store-house of wisdom—a manual crammed with lessons written, not by the flowing pen, but the slow finger of Time, which does nothing in a hurry, and, though often misinterpreted, never makes mistakes. Happy those who, looking back, gather sage counsel without self-reproach; still happier they who see cause for thankfulness in that their way has no memories of clouds and darkness, only of sunshine and pleasant travel.

This is the Five Hundredth Number of THE MUSICAL TIMES, and, surely, here, if anywhere, we may be pardoned for indulging in a harmless form of egotism, and devoting a page or two to the journal whose voice we are. Our faithful readers, at any rate, will look leniently upon such a course. They have shown a real and personal interest in the journal, which has reached so interesting a stage in its career, and will be quick to sympathise as we review its past, and look forward with hope to its future. Five hundred issues represent in this case more than forty years of life and activity. This is a long time in the history of a class paper, and entitles us to claim for THE MUSICAL TIMES whatever honour belongs to age. But the period, regarded as an art-period, is longer than its years. It covers almost the entire era of what we now call modern music, and runs parallel with the actual popularising of the art in England. No small interest—may we add no small profit?—can fail, therefore, to attend ever so brief a retrospect of our journal's existence.

THE MUSICAL TIMES is the child of the great movement towards musical education which began nearly half-a-century ago, and the fact, we are proud to say, has ever been remembered by its conductors, not as a mere matter of sentiment, but as the basis of a principle. Our journal, in its modest beginning, was popular and educational; as such it has continued to the time present; as such it will remain in the future. It has grown with the growth and strengthened with the strength of music amongst the masses. Let the reader be good enough to remember this as he follows our remarks. There is significance in it, not to say comfort and encouragement for all who are really concerned about the advance amongst us of the most humanising influence, next to religion, with which Providence has blessed the world. It has been said that THE MUSICAL TIMES had a modest beginning, but how modest very few may know, and still fewer remember. About the year 1840 there was a stirring in the valley of dry bones. Till that time music—we refer to it, of course, as an art—had acquired no sort of popularity. It was not taught in schools, or practised among the people by more than a small minority, made superior to circumstances by the energy of a God-given passion. Those were the days of professional choristers, and generally of musicians as a class apart, somewhat looked down upon,

in the spirit of Lord Chesterfield, and by multitudes regarded as people whose parents and guardians had failed to bring them up in the way they should go. It is a fact that signs of musical endowments in a lad were then commonly regarded as a just cause for alarm and precaution. The path of music led sooner or later into the much travelled road whose gate is wide and whose way is broad. So thought thousands of anxious, loving parents, acting up to the light of that Puritanism which has left so ineradicable a mark upon our England. But for long years before 1840, growing intelligence and the wider sympathies resulting from the operation of many civilising agencies, had been preparing a great change. At length came the hour, and with it the man—nay, two men, one of whom has only just gone to well-earned rest. Our present concern does not lie with the late Mr. Hullah. He did his part, and no mean one, towards the awakening of the nation to musical life, but took no such step as that with which his fellow-worker and rival, Joseph Mainzer, built himself an enduring memorial. Every reader of musical history knows that Dr. Mainzer and his "Singing for the Million" speedily became a household word throughout the length and breadth of England. Mr. Hullah's labours were, for the most part, confined to the metropolis, but those of Mainzer, either in person or vicariously, embraced the whole country. Hence it was that "Singing-Classes," on one system or the other, sprang up everywhere, from big towns to small villages; thousands rushing to join them under the idea that a "royal road" had at length been found into the very secrets of the art. Enthusiasm, of course, did not survive disappointment, but at the outset it spread through the country like a flame, and then occurred to Dr. Mainzer the happy notion of, in some sort, binding the detached classes into one by the connecting link of a journal. For those days, the step was bold. It was also prophetic, since now no cause, whether in trade or profession, religion, science, or art, is complete without a special organ in the press. August, 1841, saw the birth of Mainzer's *National Singing Circular*, and before August came round again that venture had merged into one of a more ambitious character, namely, *Mainzer's Musical Times and Singing-Class Circular*. We have used the word "ambitious" in connection with the beginning of THE MUSICAL TIMES; but it must be taken merely in a comparative sense. Truth to tell, nothing could be more unpretending than the first series of our journal, even when, as happened with the issue of the third number, a piece of vocal music, adapted to singing-class use, became a feature. But though a modest little sheet, THE MUSICAL TIMES of that day met the want which Mainzer discerned. A more comprehensive and costly journal would, perhaps, have missed its mark entirely, because the only public wish was for cheap singable music, combined with news of the movement in which so many people took a lively interest. Presently, the enterprise passed into the hands of Mr. J. Alfred Novello, and entered upon the course of steady development it has ever since pursued.

The circumstances of this journal, in the hands of an active publisher, exceptionally qualified, by the possession of valuable copyrights, for carrying it on to advantage, were all that the most sanguine could have desired. It was not merely that the mass of the nation had begun to feel interested in music, but also that the available supply of unacknowledged important works was practically inexhaustible. The era of the great classical masters had ended but a short time before, if it could be said to have ended at all with Mendelssohn, Schumann, and Spohr still alive. These composers were actively at work in 1842,

while the bulk of the music written by their immediate predecessors was practically unknown to the multitudes taught by Mainzer, Hullah, and their assistants. Here, then, was a mighty new public, charged with the eagerness of neophytes, on the one hand; on the other, a young journal, cheap, unhampered by traditions, and in a position to supply just what the multitude wanted. It would not have been easy to miss success under conditions so favourable, but the actual result was largely brought about by a circumstance which might almost be called fortuitous. We refer to the popularising of good music by issuing it at a price that brought copies within the means of well-nigh all. This, as everybody knows, was the work of Mr. Novello, who, with rare intuition, saw that the moment had arrived when he would be safe in thus appealing to the general love of art. No one can measure the impulse which Mr. Novello thus gave to musical education and attainment, or the claim he consequently established upon national gratitude. Some will say, perhaps, "It was all in the way of his business." That is true enough, but surely we are not to stop at the immediate purpose, or direct outcome of a man's labours, when engaged in estimating their value. Mr. Novello will always be credited by just and generous minds with the immense merit of having made familiar to our English public the works of the great masters, and also with powerfully stimulating a demand for musical literature. Appetite for knowledge really increases in proportion as its requirements are met, and familiarity with the compositions of the great masters created a progressive desire for further acquaintance with them and their art. Hence, THE MUSICAL TIMES could not long remain within the limits that once properly bounded it. Its readers were ready for an advance, and step by step the journal became a journal of musical literature as well as a record of passing events. It expanded to twelve pages, to sixteen, to twenty-four, to thirty-two, and, seven years ago, to forty-eight, a number which has generally been exceeded since. These stages, we believe, have been reached simultaneously with a corresponding onward movement in general musical intelligence. The conductors of THE MUSICAL TIMES have never reduced it to the level of a speculative enterprise. They have felt the artistic pulse of the country, and sought to adapt the nature and extent of the supply to the demand, but always—and this is important—upon a popular basis. Our journal appeals now to the classes who supported it at the outset, and even retains, in its "Brief Summary of Country News," that which was in early days well-nigh its sole *raison d'être*. Having this in mind, who can look without complacency upon an issue bearing date 1844 and that which the reader now holds in his hand? The contrast represents forty years of genuine progress—not rapid progress, perhaps, but sure, solid, and in the right direction.

Keeping touch with our readers, we have never discovered on their part any desire for identification with a "cause," and the fact is remarkable seeing how furiously have raged the flames of controversy during these latter years. No one has reproached us for undue championship of the classical, or waxed angry because we have supported the romantic. No voice has begged us to fight against "Wagnerism," or, on the other hand, to set our face like a flint in support of its doctrines. There are good reasons for this non-disturbance of peaceful and quiet work. It is doubtful—more than doubtful, even—whether the causes of musical controversy affect in any appreciable degree the bulk of those who are interested in the art. Men in the midst of the conflict naturally

conclude that events momentous to them are at the same time deeply moving every one else. So, when viewing a storm at sea, ourselves tossed upon the raging waters, we cannot make obvious to our minds the fact that all the hurly-burly is but superficial—the fact that the fierce wind moves no more than the upper waters, and that the mighty mass of the ocean remains calm enough for the pleasant existence in its depths of tender creatures, which even a slight disturbance would annihilate. To the multitude of amateurs who hear "the thunder of the captains and the shouting" very far off, the controversies of Tweedle-dum and Tweedle-dee have no real interest. They are satisfied to take from the store-house of art, as far as it is open to them, whatever seems good in their eyes, and to enjoy it without troubling themselves about collateral and ultimate issues. The masses are always eclectic. They do not understand Shibboleths, and from their steady, slow and silent action, perhaps, arises the true well-being of music, which has ever known how to appropriate the good, come from what quarter it may, and how to reject the bad, though recommended by authority and power. On this principle, as a faithful exponent of the popular mind, THE MUSICAL TIMES has consistently acted. We also know no Shibboleths, and seek to appropriate good wherever we find it. If a contributor speak through our columns in his own name, he is always allowed fair liberty of utterance; and those columns are open to the proper expression of any opinion recommended by its "sweet reasonableness" or the personal authority of him who has formed it. But we should be flying in the face of our readers were we to identify THE MUSICAL TIMES with any particular school of faith and practice. The success of our journal rests upon its eclecticism, and from that sure foundation it is not likely that we shall be moved.

With regard to the literary position of THE MUSICAL TIMES, it is obviously not for us to speak *ex cathedra*. That matter falls to the decision of a multitudinous and impartial tribunal, with whose verdict we have had much reason to be content. At the same time, it is not for us to assume the robe of mock-modesty—an always unbecoming and unworthy garment. We have no reason to fear criticism upon the subject just mentioned, and this is the more gratifying because a combination of literary excellence and technical knowledge is hard to obtain. Few are better aware of the fact than the conductors of musical journals, for, while music, unlike many subjects having a scientific connection, invites all the graces of imagination, and all the felicities of diction, it demands an amount of special knowledge which only a cultured musician can supply. Hence it comes that, while in other branches of literary labour there are fitting workers and to spare, in musical literature of a high class the demand is greater than the supply. Crowds of musicians have plenty to say which the public would profit by hearing, but the grace of expression is denied them; and many men possess that grace but are not musicians. These facts should be borne in mind by critics of musical journalism when, as is often the case, they accuse it of dullness, or charge it with the possession of more technical knowledge than literary attraction.

We shall be expected to say a word or two here with regard to the future, and the nature of the only utterance possible to us has, no doubt, been anticipated. We have insisted upon the close connection of THE MUSICAL TIMES with the popular appreciation of music. With the growth of the one in breadth, depth, and height has moved *pari passu*

the development of the other. That association will certainly not be disturbed by any act of ours. The reader sees at once what this implies. It is not likely, it is not possible, that the general condition of music will remain at the point now reached, satisfactory though that be on many grounds. In this case "the goal of yesterday is the starting-point of to-morrow"; and the onward movement must increase in speed as the force behind it augments. It follows that we shall have to move also, or lose the position hitherto carefully preserved. Our readers will not find us laggard, but of course the period and the nature of future changes cannot now be determined. They will have to depend upon the circumstances of the time, and all that can positively be said is that, when they come, they will be changes for the better. A state of things is conceivable in which our journal would assume an importance that, as yet, scarcely enters into practical consideration. We must approach it, if at all, step by step, just as the conditions of the past regulated the onward movement of THE MUSICAL TIMES to the stage at present reached. Meanwhile there is no lack of desire on our part to meet the fullest demands of an increasing and increasingly enlightened public.

Thus much and no more concerning ourselves, but, as concerning our readers, the large and faithful body who have practically made this journal what it is, we are bound to add an expression of the gratitude due from us to them for steady encouragement, unfailing patience, and ready sympathy with every special effort from time to time put forth. In this respect few enterprises of the kind have been more fortunate, and it is impossible to recall the fact without feeling stimulated to continued and higher endeavour.

THE "ROSE OF SHARON."

UNTIL Mr. A. C. Mackenzie's Oratorio has been heard we cannot, for reasons of fairness and justice, offer any criticism upon its merits. As, however, the publication of the work takes place almost simultaneously with the issue of our present number, we shall be expected to convey some information on points of design, scope, and character. This we now propose doing.

It was announced some time ago that the compiler of the book of words, Mr. Joseph Bennett, had adopted the reading of the "Song of Songs" put forward by the German commentator Ewald, and generally accepted by M. Rénan. It will now be interesting to state briefly what that reading is.

Ewald contends that the poem is dramatic, having a continuous plot and distinct characters; moreover, that it is in five acts corresponding to as many days. (Let us say, for the sake of accuracy, that Rénan is by no means at one with his fellow Hebraist as to the excellence of the work in this respect, but their points of variance do not greatly concern us here.) The action of the First Day opens in Solomon's Palace, and in the course of the dialogue we gather the nature of certain connected and preceding events—to wit, that King Solomon, while making a progress through the north of his realm, has encountered a young maiden, a vineyard keeper of the village of Sulam, and, struck with her grace and beauty, has caused her to be conveyed to his palace. The maiden—the *Sulamite*, as we must henceforth call her—loves a young shepherd of Lebanon, and, unmoved by the splendours of her new life, remains faithful to plighted troth. In the First Day she dwells upon her absent swain; crying for deliverance amid the taunts of the Women who surround her. Solomon then enters and addresses her in words in-

spired by sensual love. She, in turn, invokes the absent shepherd—henceforth to be called the *Beloved*—and, overcome with emotion, faints away, declaring that she is "sick of love." The Second Day is passed with the Women much in the same manner as the First, but the King does not renew his addresses. In the Third Day Solomon makes a supreme effort to subdue the *Sulamite's* faithful heart. He has resolved to number her among his Queens, and a public marriage procession takes place, after which the King leaves the *Sulamite*, promising to return and claim his bride. But the maiden more and more cherishes the memory of her shepherd, and an access of the "love sickness" interrupts the royal designs. In the Fourth Day Solomon renews his wooing, but without avail; the *Sulamite* again lapsing into unconsciousness, after a passionate invocation of her *Beloved*. The Fifth Day sees her restored to her native mountains, Solomon having found her unconquerable, and the drama ends with the happy re-union of the lovers.

Such, in merest outline, is the "Song of Songs" according to Ewald, and with this material Mr. Bennett elected to deal. He has divided the book of the Oratorio into four Parts, cast in dramatic form, and having a Prologue and Epilogue wherein is recognised the spiritual application of the story. No doubt, the large majority of commentators decline to recognise in "Solomon's Song" anything whatever of a spiritual character, claiming it as purely a love tale; but while the poem remains among the canonical books of Holy Scripture, and especially when treated as the subject of an oratorio, recognition of its generally accepted meaning could not be avoided, even had a disposition to avoid it existed. These are the words of the Prologue:—

We will open our mouth in a parable;
We will utter dark sayings of old,
Which we have heard and known;
Which our fathers have told us.
We will not hide them from our children,
That the generation to come may know them,
Who shall declare them to their children.

This is a great mystery, but we speak concerning Christ and His Church.

The text of the Epilogue runs as follows:—

Blessed is he that readeth, and they that hear the words of this prophecy.

These things saith the First and the Last, which was dead and is alive:—

To him that overcometh will I give to eat of the Tree of Life, which is in the midst of the Paradise of God.
He shall be clothed in white raiment, and I will confess His Name before my Father and His holy angels.

We will now sketch the four Parts in order.

The first opens in the village of Sulam as the people come out of their houses for the work of the day, singing "Let us go forth into the field," &c. Among them is the *Beloved*, who pauses under the lattice of the *Sulamite*, and calls upon her to rise, and come away:—

For, lo! the winter is past.
The rain is over and gone.

The maiden gladly recognises her lover's tones, and when he entreats "Let me hear thy voice," she sings a snatch of a vineyard song: "We will take the foxes, the little foxes that ravage the vines." Presently she joins him in the street, and, with mutual invitations, they proceed to the vineyards and nut-gardens, the people meanwhile resuming their chorus. The scene now changes to the vineyards, and a musical picture of a "Spring Morning on Lebanon" is presented by the orchestra. Suddenly a woman, looking down the road, asks "Who is this that cometh up from the valley like a pillar of smoke?" The people at once recognise the cortege of the King, and dwell in animated language

upon the splendour of his equipment. As all crowd towards the royal route, shouting "God save the King," the beauty of the *Sulamite* is noticed by *Solomon's* princes and nobles, who direct attention to her, declaring, as *Solomon* praises her, that she should be "clothed in purple and dwell in the palace of the King." Hearing this the *Beloved*, taking alarm, entreats the *Sulamite* to fly with him "from the haunts of the leopard," and both hasten away, but are commanded to return, the people asking with wonder, "What do ye see in the *Sulamite*?" *Solomon* then showers compliments and promises upon the maiden, who clings to her lover, immovable even as a village *Elder* and all her people enjoin obedience to the royal mandate. The *Beloved* makes another attempt to save her, and she exclaims, in words frequently to be repeated, "My Beloved is mine, and I am his"; but the nobles haughtily demand, "Would ye rebel against the King?" Thereupon the *Sulamite* is placed in a chariot, and the royal progress is resumed, amid fresh cries of "God save the King!" So the first Part ends.

The second Part begins in *Solomon's* palace at Jerusalem, with an expression of the *Sulamite's* trust in God: "The Lord is my Shepherd," &c. Some Women of the Court enter offering salutations, and, looking curiously at the sun-burnt stranger, who, having frankly told them that she has been a vineyard keeper, fervently invokes her *Beloved* :—

Tell me where thou restest with thy flocks at noon,
That I be not as one who wanders forgotten.

The Women half-tauntingly ask: "What is thy Beloved more than another?" and receive a glowing description of his personal beauty. At this the Women exclaim, "Art thou so simple?" and advise her to go and follow the flocks, if she prefer that life to courtly splendours. The *First Woman*, however, dwells upon the grandeur that awaits her whom the King delights to honour. At this juncture a Court official enters, inviting all to witness the procession which is about to escort the Ark up to the new Temple built by the gorgeous King. The scene changes here to an open place before the Palace, where are assembled a crowd of citizens waiting for the procession; the *Sulamite* and the Women meanwhile looking down from the lattice. After an elaborate chorus for the People: "Make a joyful noise unto the Lord," the approach of the Procession is heard. First pass the Maidens of Jerusalem with timbrels and dances, singing "We will praise His name in the dance," &c.; then come the Elders of the city, followed by Shepherds and Vinedressers, Soldiers and Priests, after whom is borne the Ark, the King himself bringing up the rear. Each section of the pageant has an appropriate chorus, and the whole ends with "God save the King." When all is over, the *First Woman* significantly reminds the *Sulamite* that equal honour awaits her if she choose. But the maiden answers :—

My Beloved pastures his flocks among the lilies;
Lo! *Solomon* in all his glory
Is not arrayed like one of these.
My Beloved is mine, and I am his.

With this the second Part comes to an end.

During Part III. the scene still lies in *Solomon's* Palace. At its opening the *Sulamite* is sleeping in the noontide heat—the orchestra having a movement entitled "Sleep"—and presently she dreams. In her dream she hears the *Beloved* calling from without "Open to me, my sister, my love." At first she hesitates, but when the entreaty is renewed, "My head is filled with dew and my locks with the drops of night," she opens the door. The *Beloved* is no longer there. In her distress she descends into the streets, calling upon her lover and begging the

Watchmen to tell her where he is. The Watchmen repulse her rudely. She renews her plea, whereupon they threaten to strike her, and then she awakes. But so strong is the influence of the dream that her first conscious words are :—

I charge ye, O daughters of Jerusalem,
If ye find my Love
That ye tell him I am sick of love.

Solomon now appears, the *First Woman* again dwelling upon the exalted grandeur that awaits her if she yield. This time the King avows his preference for the *Sulamite* over all the inmates of his harem: "Yet one is my dove, mine undefiled," &c. To this the maiden makes a beautiful figurative reply :—

Lo! a vineyard hath *Solomon* at Baal-hamon;
He let out the vineyard unto keepers.
Every one for the fruit thereof
Was to bring him a thousand pieces of silver.
But my vineyard, mine, is before me.
Thou, O *Solomon*, must have a thousand,
And those that keep the fruit thereof two hundred.
My Beloved is mine, and I am his;
And unto me his desire.

Then, with all emphasis, she makes her final declaration: "My love is strong as death and unconquerable as the grave." On this the Women repeat, "Art thou so simple?" &c., and the King joins them, even to bidding the *Sulamite* go and "pasture her flocks by the huts of the shepherds." The third Part here ends.

When the fourth Part begins we are back again in Lebanon, and amongst the vinedressers, who now lament the loss of the beautiful maiden and her lover. Here we are tempted to quote the exquisite (adapted) Scriptural text, sung partly in chorus, partly by a contralto soloist :—

The fields of the Beloved languish,
And the vine of the *Sulamite* maiden;
Therefore will we bewail them,
We will water them with our tears.
Gladness is taken away,
And joy out of the plentiful field;
In the vineyard there is no singing,
Neither is there any shouting.
The treaders tread out no wine,
And the noise of the vintage hath ceased.
All the merry-hearted do sigh;
The mirthful tabret is silent;
And the joy of the harp unheard.

After this lament, an *Elder* speaks words of hope and trust, and the people join in prayer for Divine guidance and protection. At that moment a cry arises: "Who is this that cometh up from the valley, leaning on her Beloved?" The *Sulamite* and her faithful Shepherd are soon recognised with songs of praise, and presently they stand again among their friends and acquaintance. Called upon to speak by her lover, the *Sulamite* dwells upon his excellencies, begging him to lead her among the trellised vines, and let his banner over her be love. He answers in the same spirit, and then comes the finale :—

For the flame of love is as fire,
Even the fire of God.
Many waters cannot quench it,
Neither can floods drown it.
Yea, love is strong as death,
And unconquerable as the grave.

A detailed analysis of Mr. Mackenzie's music cannot be entered upon here with propriety, because points may be missed and effects miscalculated which only a performance correctly shows. It is possible, however, to describe the salient features of the work with sufficient accuracy. To begin, Mr. Mackenzie employs "representative themes" for the first time in oratorio. He uses a motive expressive of the motto "Love is strong as death"; another in connection with the words "My Beloved is mine"; another taken from the Vineyard Song; another that everywhere stands for *King Solomon*, and so on. But as all are quite distinctive and easily apprehended, no confusion is likely to arise from their somewhat liberal

employment. In his treatment of those parts of the story where action takes place, he follows the method adopted in "Colomba"; subordinating everything to dramatic expression. Here, however, we have but an advance upon the plan followed by Mendelssohn in corresponding parts of "Elijah." For the rest, there is no variance from the usual rule of developed movements in accepted form. As a result, we have an interesting combination of modern device and classic method; the modern element being for the most part associated with dramatic features, but not exclusively so, since the Prologue, a contralto solo, is based upon the *Leitmotive* which represents unconquerable love. In distributing the voices of his characters, Mr. Mackenzie makes the *Sulamite* a soprano; the *Beloved* a tenor; *Solomon* a baritone; the *Elder* a bass; and the *First Woman* a contralto. All the soloists are well provided with music; the largest share of work falling naturally to the soprano. The contralto airs are specially effective; while those for the tenor, baritone, and bass are all more or less important and graceful. A feature of the Oratorio, indeed, is the admirable balance preserved by the composer in dealing with the great divisions of his executive force. Although the solo vocalists have much to do, the task of the chorus and orchestra is scarcely less weighty or less prominent. It may even be that the choristers engaged will complain of too heavy a burden. Choral movements in great variety are frequent; and at the close of the second Part, where the procession of the Ark takes place, no less than fifty-four consecutive pages of the pianoforte score are taken up by a string of concerted pieces. We venture to say that Mr. Mackenzie will be praised for the admirable resource he has shown in discharging a most exacting duty. Some of the choruses are undoubtedly difficult, but, as a rule, they are grateful to sing, and so distinguished by varied merits as never to become monotonous and, consequently, wearisome. The orchestra is throughout treated in the most approved modern fashion, playing a part in the drama by means of its "representative themes," and being mostly distinctive and conspicuous in accompaniment. It has two movements to itself—one describing a "Spring Morning on Lebanon," a softly flowing Adagio tranquillo; the other, entitled "Sleep," being a beautiful Larghetto continued into and all through the *Sulamite's* dream, the events of which are seen, so to speak, through its translucent veil. The Oratorio contains no regular fugue, that form being obviously unfitted for the subject, but contrapuntal writing abounds, in quantity more than sufficient to satisfy the scientific ear, and in ability more than able to please it. We believe that the melodies of the work show a marked advance upon anything yet done by Mr. Mackenzie. They are, many of them, fully developed, well sustained, and thoroughly vocal. As for the handling of the *ensembles*, it will be found, we have not the smallest doubt, that Mr. Mackenzie has reached a very high standard, and shows the masterfulness of a master.

We have now advanced all the points demanded in a preliminary notice, and leave till after the performance at Norwich, on the 16th inst., the full analysis deserved by a work of the noblest purpose and highest achievement.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 515).

SUCCESS never lacks friends, and the great and growing favour shown to "Iphigénie en Aulide" by the Parisians brought many to the side of the com-

poser who otherwise, perhaps, would have stood aloof. Among these was the Abbé Arnaud, a famous and influential *littérateur* of the time, who passed, also, as a musical critic. Arnaud published a long detailed notice of the opera in the *Gazette de littérature*, and, at that particular juncture, did the cause of Gluck's reforms no small amount of good. It was not for him, however, to enter into the very heart of the master's method, simply because no connoisseur of the day could conceive, much less understand, the extreme to which Gluck's ideas were carried. Some notion of that extreme can be gathered from a document written by Corancez, the friend who was the means of introducing Gluck to Rousseau. Corancez, though a man of taste and feeling, was not a musician, and on that account, perhaps, the German master talked to him freely, answering questions with a readiness by no means his usual characteristic. One day Corancez observed that in "Iphigénie," when *Agamemnon* first sang the line, "Je n'obéirai point à cet ordre inhumain," he dwelt upon the "je," but subsequently passed the word without such emphasis. Questioned as to this, Gluck answered:—

"I had a strong reason to put a long note on the 'je' as first pronounced by *Agamemnon*, and also to avoid doing so whenever the word was repeated. Observe that this Prince stands between two most powerful opposing forces—nature and religion. He yields to nature, but before pronouncing the terrible word of disobedience against the gods he hesitates. My long note marks his hesitation, but, the word once uttered, let him repeat it as often as he may, there is no longer cause for hesitation; and a long note would simply be a fault in prosody."

Again, Corancez demanded why the piece in which the anger of *Achilles* is expressed thrilled him to the core, although when singing it himself he was conscious of nothing but a melody agreeable to the ear. Gluck replied:—

"You will seek in vain among the notes that make a tune for any character proper to certain passions. It does not exist. The composer has the resource of harmony, but even that is insufficient. In the piece of which you speak, my magic consists in the nature of the preceding air and its accompaniment. You have heard for some time nothing but the tender regrets of *Iphigénie* and her adieux to *Achilles*; the flutes and the lugubrious tone of the horns there play the principal part. It is not marvellous if your reposeful ears, struck suddenly by the sharp sound of all the military instruments together, cause within you an extraordinary movement—one which, in truth, it was my duty to bring about, but which, nevertheless, owes its principal force to a physical effect."

Other questions and answers might be cited, but the foregoing serve to show the vast amount of thought and the great faculty of taking pains which Gluck brought to the exercise of his art. He sought the accents of nature, and held everything subordinate to perfected and true expression. All this was, of course, lost upon a section of the public who could see nothing good in what was new. Gluck's critics rejected his melody as no melody at all because it lacked the ornaments and "passages" to which they had been accustomed. Another grievance was the absence of dance music in the usual form of sarabande, chaconne, &c. At that time it was the fashion to conclude an opera with a brilliant display of saltatory art, and one can easily imagine the disappointment of the *Vestris* worshippers on finding that their idol had nothing to do. As for *Vestris* himself, he went, both in sorrow and in anger, to remonstrate with Gluck upon the enormity of his offence against the established proprieties. Vainly did the master point out to the dancer that he could hardly introduce

pirouettes into a sombre Greek tragedy. Vestris insisted: "I must have my *chaconne*."

"A *chaconne*!" retorted Gluck, "do you suppose the Greeks knew of such a thing?"

"They had no *chaconne*!" exclaimed Vestris, "so much the worse for them!"

The prosperous run of "*Iphigénie*" was ended by the death of Louis XV., an event which closed the theatres from May 11 till June 13, and Gluck then addressed himself to the task of bringing out Moline's French version of "*Orfeo*," under the title "*Orphée et Eurydice*." This work, coming after the success of "*Iphigénie*," excited the greatest possible interest. Thousands were unavailingly eager to attend the rehearsals, and we are told that the composer was as much an attraction as his music. Even the high nobility thought themselves honoured by doing the master little acts of service, such as handing him his surtout, his cane, or his wig—Gluck always conducted the rehearsals in his night-cap. On his part, the composer kept his head from being turned by so much homage. He went everywhere in society, making himself as agreeable as possible, and carefully, by personal address, fanning the flame of his own popularity. A few lines in the *Memoirs* of M^{me}. de Genlis enable us to see him at this work. The lady was at the time a social power, owing to her relations with the Duc d'Orléans, and Gluck had, no doubt, a shrewd appreciation of the fact. M^{me}. de Genlis writes:—"Gluck came twice a week with Monsigny, M. de Monville, and Jarnovitz, the celebrated violinist, to make music at my house. He made me sing all his beautiful airs, and play upon the harp his overtures, among others that of '*Iphigénie*,' which I love to enthusiasm." In carrying out his social policy the master was not very particular as to the repute of those with whom he associated. He was often found in the *salon* of the notorious Duchess of Kingston, who "received him with all the regard due to his immortal talents," and parted from him at the last with keen regret.

"*Orphée*" was produced on August 2 with the greatest success, the audience, it is said, being moved to tears by the beauty and pathos of the music—which the composer, by the way, had considerably altered and touched up for the French version. Among the illustrious persons present was Jean Jacques Rousseau, whose feelings on the occasion are not strange to the readers of his "*Œuvres Complètes*," where a single scene is discussed through eight pages. Rousseau declared that the possibility of two hours' enjoyment such as he had experienced made life worth living, and when some one, in his presence, reproached Gluck for wanting melody, he exclaimed, "I find that melody comes from him through every pore." Gluck was now at the apex of good fortune. Marie Antoinette settled upon him a pension of 6,000 livres, with 6,000 more for every new work represented; and even the royal locksmith, her husband, having attended a revival of "*Iphigénie*," was moved out of his habitual dullness to write, "I was delighted yesterday with the opera of '*Iphigénie en Aulide*' of Chevalier Gluck, which I heard in Paris. The Queen, Madame, and my two brothers were enchanted like myself. It is a work of the greatest beauty. I expressed my satisfaction to the composer after the performance, and will send him a present to show how I regard his person and talents."

During this sojourn in Paris, Gluck attempted a somewhat unworthy task—he prepared for performance, in connection with the visit of the Archduke Maximilian, a slight comic opera "*Le Poirier ou l'Arbre enchanté*." He also wrote, at this time, "*Cythere assiégé*," which was brought out at the

Opéra as an opera-ballet. The master thought nothing of such a trifle, but his enemies saw in it a great deal, and loud was the outcry against the work on the score of faults quite needless to recapitulate here. That it had faults seems evident since Abbé Arnaud, Gluck's foremost champion, said in reference to it: "Hercules wielded the club better than he handled the distaff."

The master had, at this time, plenty of work in hand. He had undertaken to prepare "*Alceste*" for performance in French, and also to write a couple of operas on the subjects of "*Roland*" and "*Armide*." Soon, however, his equanimity was sorely disturbed by an event which foreshadowed what he could not have anticipated, namely, the Gluck-Piccinni war. The directors of the Opéra, for some reason or other, charged Piccinni also to compose a "*Roland*," and, on learning this, the German master so far lost his temper as to destroy what had been completed of his own work. In the following letter, addressed to the Bailli du Roulet, we shall see a little into his mind on the point:

"I have received your letter of January 15, in which you press me to go on working at '*Roland*.' That is not possible, because, when I learned that the administration of the Opéra, who knew I was engaged upon '*Roland*,' had given the same task to M. Piccinni, I burnt all that I had already done, which, perhaps, was not worth much, and, in that case, the public should be obliged to M. Marmontel for keeping from them bad music. Besides, I am no longer a man disposed to enter into competition. M. Piccinni would have the advantage of me, for, as well as his personal merit, which is undoubtedly very great, he would have that of novelty. . . . I am sure that a certain politician of my acquaintance will dine and sup three quarters of Paris in order to make proselytes, and that Marmontel, who knows how to tell stories, will hold forth to the whole kingdom about the exclusive merits of Signor Piccinni."

In this way did Gluck meet the first onset of the storm that was soon to rage round him, and the echoes of which we hear whenever a French chronicle of the period is opened. But the composer did not allow his anger to stop business altogether. In the letter from which we have just quoted he expresses his willingness to proceed with "*Armide*," on certain conditions, imperious enough in their way:—

"I must have at least two months in Paris to prepare my artists; I must have power to order as many rehearsals as I think proper; no rôle must be understudied, and an opera must always be held ready in case a performer should be unable to appear. These are my stipulations, without which I shall keep '*Armide*' to myself. I have so written the music as that it will not grow old very soon."

With reference to understudying, and Gluck's strong objection against it, a passage from Rousseau's "*Nouvelle Héloïse*" will show that the composer had reason on his side:—"All the rôles are doubled or tripled; that is to say, there are always one or two subaltern actors ready to replace the principal performer, and paid to do nothing till it pleases him to do nothing in his turn—a state of things never slow to arrive. After a few representations, the principal artists, who are important personages, no longer honour the public with their presence; they abandon the stage to their substitutes, and to the substitutes of their substitutes. The same money is always taken at the doors, but the same performance is not always given in return." Gluck was undoubtedly right in firmly putting down his foot on a state of things barely equalled by the worst modern development of the "star" system.

The French version of "Alceste" was produced on April 23, 1776, in presence of the composer's royal friend, Marie Antoinette, and, of course, all the quidnuncs of Paris. It failed almost absolutely, and the story goes that Gluck, in a state of distraction, rushed into the lobby to gain the street, but ran against his friend, the Abbé Arnaud. "'Alceste' has fallen!" exclaimed the master, and the happy reply was, "Yes, fallen from heaven." Gluck would not believe that the misfortune arose from any defect in the work. Speaking one day to Corancez, he said: "'Alceste' simply does not please just now, and while it is new. It has not had time. I affirm, however, that it will please 200 years hence, if the French language does not change, and my reason is that I have laid its foundations in nature, which never submits to fashion." On the other hand, let us give Rousseau's criticism upon the Italian version of the same work, a criticism written after studying the score so rudely fetched away by the composer:—

"I know no opera where the passions are less varied than in 'Alceste.' Everything there turns upon two feelings—affliction and fear, and these, prolonged throughout, must have given incredible trouble to the musician in avoiding a most lamentable monotony. In general, the greater the warmth of situations and expressions, the more rapidly they should pass, else the force of the emotion will diminish among the audience. . . . It results from this defect that the interest, instead of increasing by degrees with the progress of the opera, cools as the dénouement is approached, which is cold, flat, and nearly laughable in its simplicity."

In the midst of the trouble caused by the hostile reception of his "Alceste," Gluck was struck heavily by the death of his beloved niece, the accomplished young lady whom Dr. Burney speaks of having seen and admired. She had accompanied her uncle to Paris, and gone largely into society with him, everywhere creating a very favourable impression. One who met her in Paris, says: "She was extremely delicate, almost ethereal, but the tone of her voice penetrated to the soul." Another adds: "Her voice was but a breath, but the breath of the soul, and never did a singer, even a prima donna, no matter of what gifts, cause in the hearer such touching and profound emotions." Gluck and his accomplished niece left the French capital for Vienna, at the end of February, 1775, stopping *en route* at Strasburg, where the young lady fairly conquered Klopstock, who called her "The enchantress of the Holy Roman Empire as well as of the profane French Kingdom." Returning to Paris for "Alceste," the composer was unaccompanied by his niece, whom he was never again to see. A violent attack of small-pox carried the poor girl off in the bloom of her youth the very day before her uncle's opera was produced. Distracted with grief Madame Gluck fled to Paris that she might mingle her tears with those of her husband, who felt his loss most bitterly. "The sorrow of the German Orpheus," says M. Desnoires-terres, "was without bounds. He loved his niece passionately, and gave way to agonising complaints; alarming his friends by the violence of his emotion." Gluck could not remain in the French capital after this. Its gay life became a burden to him, and, longing to visit the grave of his lost one, he set out for Vienna, arriving there in the middle of September.

No sooner had the composer gone than the authorities at the Opéra began cutting and trimming "Alceste," to make it suit public taste. Gossec was the musician chosen for this doubtful task, and by him an air was interpolated, as well as other changes effected. Circumstances scarcely called for this interference with the work. In Paris, as in Vienna,

"Alceste" made its way surely to the public heart, at first hardened against it, and a threatened withdrawal of the opera called forth energetic remonstrances. Away in Vienna, Gluck received news of all this with immense satisfaction, and was moved to address his interpreters in a letter of thanks, saying:—

"I am told that you perform the opera of 'Alceste' with astonishing perfection, bringing to it extraordinary zeal. I cannot tell you what pleasure this mark of your friendship gives me, but I beg you to rest assured that I shall lose no opportunity of showing my gratitude. Meanwhile, dear friends and comrades, accept my very best thanks."

The master soon returned to Paris, and assisted at the thirty-eighth representation of "Alceste," his bust, purchased by subscription, having meanwhile been placed in the foyer of the Opéra. He was now, indeed, Gluck the Conqueror. When "Alceste" wore itself out, no work from any other pen could be tolerated, and "Iphigénie en Aulide" again occupied the stage. It was not the composer's fault that some of his friends had more zeal than discretion, among them Suard and the Abbé Arnaud, who between them owned the *Journal de Paris*. In that paper appeared, one eventful day, a little paragraph which lighted up the flames of a controversy not soon to be extinguished. Here it is:—

"Do you know," said someone yesterday, in the amphitheatre of the Opéra, "that Chevalier Gluck arrives immediately with the music of 'Armide' and 'Roland' in his portfolio?" "Of 'Roland'!" exclaimed one of his neighbours; "M. Piccinni is at this moment setting it to music!" "So much the better," replied the other, "we shall have an Orlando and an Orlandino. It is well known that these two poems are much esteemed in Italy."

The sting of this paragraph lies in its tail, the word "Orlandino" being a reference to some burlesque verses by one Teofilo Folingo, described as a "macaroni poet." It is not surprising that the friends of Piccinni keenly resented the affront offered to their hero by Gluck's injudicious partisans. A contemporary author (Abbé Morellet), thus describes a scene which took place in the salon of Madame Necker, wife of Louis XVth's once popular minister:—

"We arrived at the house and found Suard there. Marmontel stepped forward, and addressing Madame Necker, said: 'What think you, Madame, of the stupid and wicked jest which they have had the cowardice to utter against Piccinni, a man whose works are attacked before they are known, and whom they try to injure while he is doing his best to please, a stranger, father of a family, who needs work to sustain his children. Only scoundrels would be guilty—' Madame Necker, knowing who were guilty, and myself tried in vain to calm him; he became hotter than ever."

Abbé Arnaud, no doubt, chuckled with satisfaction on learning that his shaft had gone home. He had no special desire to hurt Piccinni, but through him struck at Marmontel who, in his *Essai sur les Révolutions de la musique en France* had struck at Gluck. It is curious to see, looking back upon the controversy thus begun, what a resemblance it bears to an artistic dispute much nearer our own time, particularly as regards fierceness. Writing to Garrick, Madame Riccoboni said: "They tear each other's eyes here, for or against Gluck," and like combatants in a *mêlée*, each doughty warrior singled out a foeman worthy of his steel. Suard engaged La Harpe, and Marmontel encountered the Abbé Arnaud, while a host of minor personages added to the din. Literary men, as a rule, were on the side of Piccinni, who thus had an advantage in the Press, although it was

said that the two proprietors of the *Journal de Paris* made noise enough for ten. At any rate, Arnaud and Suard knew something of the subject, upon which many who took part in the controversy were profoundly ignorant. Let us cite an example from the higher ranks of society. In her *Souvenirs de Felicie*, Madame de Genlis writes:—

"I am sorry to hear the Chevalier de Chastelux, who has not the least notion of music, declaim in so extravagant a manner against 'Alceste' and 'Iphigénie,' contending that Gluck is a barbarian. The other day in presence of many witnesses, he tried to get up a dispute with the Marquis de Clermont, who is a good musician. 'My friend,' said the Marquis, 'I will sing an air and if you can correctly beat the measure, I will argue with you as much as you like about Gluck and Piccinni.' The Chevalier was prudent enough to decline this embarrassing proposition, much doubting the correctness of his ear, and it is this delicate organ which cannot endure the uncouth music of 'Iphigénie.'"

There were plenty of Chevaliers among the journalists, who wielded their pens with no less energy and perseverance because they really could not distinguish the essential differences between the severe music of the German and the ornate strains of the Italian.

Meanwhile, the rehearsals of "Armide" went steadily on, and that work was produced September 23, 1777. As might have been expected, its reception was "mixed." Certain numbers evoked applause, but the bulk of the opera was heard in frigid silence. Now came the turn of the Piccinnists, and they did not neglect the opportunity, reinforced as they were by the admirers of Lulli, they having taken offence at Gluck's choice of a subject which their favourite master had treated. La Harpe, especially, selected his keenest weapon, and thus lectured Gluck magisterially:—

"In 'Armide,' which is a good poem but a bad opera, you seek to establish the reign of your *melopée*, sustained by your choruses and your orchestra. I admire your choruses and the resources of your harmony. I would that your *melopée* were less lavish and more adapted to the French language, that it were less abrupt and less noisy; above all, I would that there were airs. For I love music that is sung, and verse that one remembers."

Stung by this lofty tone, Gluck replied in a furiously ironical letter, which the *Journal de Paris* was delighted to publish. Here is an extract from it:—

"I am confounded at seeing that you have learned more of my art in a few hours of reflection than I who have practised it for forty years. You prove to me, Monsieur, that to speak of everything it is only needful to be a man of letters. I agree with you that, of all my operas, 'Orphée' is the only supportable one; I sincerely ask heaven to pardon me for having deafened my auditors in the other operas, whose worthlessness the number of their representations and the applause of the public do not prevent me from seeing. Of this I am so convinced that I shall re-write them, and, as you love tender music, I will put into the mouth of furious Achilles a song so sweet and touching that everybody shall be moved to tears. Then, the rôle of Armide will no longer be a monotonous and fatiguing clamour; Medea will no longer be a sorceress but an enchantress, and in her despair she will sing you a song so regular, so periodic, and, at the same time, so tender, that the most lackadaisical *petite maîtresse* shall hear it without the least disturbance of her nerves. Should some evil genius say to me, 'Monsieur, take care that Armide in a passion does not express herself like

Armide in love,' I shall answer, 'Monsieur, I will not alarm the ear of M. de la Harpe; I will not imitate nature but embellish her; instead of making Armide cry out, I desire that she shall enchant you.' Should he insist and observe that Sophocles, in the finest of his tragedies, dared present *Œdipus* to the Athenians with blood-stained eyes, and that the declamation by which were expressed the eloquent complaints of that unfortunate king had, without doubt, the accent of keen suffering, I should still answer that M. de la Harpe desires not to hear the cry of a man who suffers. Have I not well grasped, Monsieur, the spirit of the doctrine laid down in your observations?"

Judging from the above extract, Gluck was well able to take his own part in controversy. He may have felt, however, that it did not become an artist to enter the lists of controversy on the subject of his own works. At any rate, he publicly called upon an anonymous writer, who had championed him before, to draw sword again in the same cause:—

"It would seem that these gentlemen (the journalists) are more happy when writing about other matters, for, if I may judge by the reception that the public have kindly given to my works, the public set no great store by their phrases or their opinion. But what think you, Monsieur, of the new attack made upon me by one of them—M. de la Harpe? He is an amusing doctor this M. de la Harpe; he speaks of music in a manner which would make all the choir-boys in Europe shrug their shoulders, and he says 'I will,' and he talks about 'my doctrine.' 'Et pueri nasum rhinocerotis habent.' Have you not a little word to say, Monsieur, you who once defended me against him so successfully. Ah! I pray you, if my music has given you the smallest pleasure, put yourself in a position to prove to friendly connoisseurs in Germany and Italy that, among the literary men of France, there are some who, when speaking of art, know at least what they say."

Giving an ear to this appeal, the anonymous one came down upon La Harpe like a thunderbolt. La Harpe replied with the adroitness of a practised pen, and so the wordy war went on. But there was no mutual enmity in the hearts of Gluck and Piccinni, and when Berton, the director of the Opéra, sought to bring them together at the supper table, he apparently found the task by no means difficult. The two composers met, embraced, and sat peacefully by each other's side. Presently Gluck, who took his wine with freedom, entered into the demonstratively affectionate state sometimes brought about by the "flowing bowl," and, in the fulness of his heart, he began making embarrassing remarks to Piccinni about the people whose favour they both enjoyed. "The French are good fellows," he said, "but I can't help laughing at them. They want us to make songs for them, although they don't know how to sing. My dear friend, you are famous all over Europe. You study only your glory; but when you make good music for these people, how much further are you advanced? Believe me, one should think of money here and nothing else." Piccinni, in a state of extreme uncomfortableness, sensibly replied: "You have yourself proved that it is possible, at the same time, to study both glory and fortune." Out of his cups, the German was as discreet, perhaps even more wary, than the Italian. It is said that they once met in society, when the talk ran upon operas. "How many have you written, M. le Chevalier?" said someone to Gluck. "Not many" was the answer, "rather more than twenty, I think, and I did not compose that small number without much study and effort." "For my part," observed Piccinni, "I have written more than a hundred, and they have not given me

much trouble." Watching his opportunity, Gluck whispered in Piccini's ear: "You are wrong to say that, my dear friend." Of course Berton's supper did not end the war. It brought together men who had no quarrel themselves, and were only a cause of strife to others. The others were not there.

(To be continued.)

HEINRICH MARSCHNER.

By J. S. SHEDLOCK, B.A.

ON the wondrous rock of ice on which lay the Temple of Fame the poet viewed inscriptions of various names:

The greater part by hostile time subdued.

Sixty-six years ago a young composer sent the score of an opera to Weber, then Capellmeister at Dresden. The work so pleased him that he decided to produce it, and, after long delay, Marschner (for this was the name of the young musician) received in 1820 a letter from Weber informing him that his opera "Heinrich IV und d'Aubigné" had been successfully given at Dresden, and accompanying the letter was an honorarium of 10 ducats. Three years later we find Marschner appointed joint Capellmeister with Weber and Morlacchi of the German and Italian opera at Dresden. On Weber's death in 1826 he resigned his post and went to Leipzig. Here in 1828 he produced the "Vampyr." Great was the success of the work: it went the round of the principal German theatres, was performed at the Lyceum Theatre, London, in 1829, and but for some hitch in the arrangements, would have been given at Paris in the following year. Then we have the production of "Hans Heiling" at Berlin and at Leipzig, a work generally regarded as his best. But "hostile time" has subdued that name which once was so full of promise: seldom is it to be found on any Concert programme. At Hanover, for so many years the scene of his labours (he was appointed Court Capellmeister there in 1831 and retained this post till his death, December 14, 1861), three of his operas, the "Vampyr," the "Templer," and "Hans Heiling," are still given, and also in other parts of Germany; but in England and France his name is all but ignored. At one of the Richter Concerts last season the overture to "Hans Heiling" was performed, and then surprise was expressed by Mr. C. A. Barry in the analytical programme-book that so little should be known or heard of a composer who had written so much and whose reputation at one time was so considerable. We do not know the exact number of his published works, but a set of six songs bears the Opus number 191. Some of his part-songs for male voices (and of these he wrote a great quantity) are to be heard occasionally in Germany, but his instrumental music may be described as completely overlooked.

There are two ways in which a writer and his works may be forgotten: for a time or for ever. For many years most of Bach's manuscripts lay untouched and unheeded; more especially was this the case with the vocal ones. When Mendelssohn revived the Passion music in 1829, it had not been heard for well-nigh a century. The "Wohltemperirte Clavier," now as much known and, in its way, admired as Beethoven's sonatas, was not published till half a century after the composer's death. We are soon about to celebrate the 200th anniversary of the birth of the mighty master, and yet of the treasures which he bequeathed to posterity many are still unpublished. Then passing on to the nineteenth century we call to mind the great contemporary of Beethoven—viz., Franz Schubert. For years some of his finest works were hidden away in a cupboard. It was quite by

chance that Schumann found the great Symphony in C in 1838; and it was after much trouble and research that other treasures were discovered about thirty years later by Sir George Grove. And there is still another name we would mention, that of Hector Berlioz. The revival of his music is, however, an event of such recent occurrence that we need not enter into detail about it. When one hears how masterpieces have thus lain for many a long year unnoticed and unknown, one is disposed to imagine that perhaps hostile time has subdued other geniuses whose works may yet be discovered by some other wanderer amongst the tombs, or by some enthusiastic searcher after hidden treasures. It is not difficult to explain how Bach, Schubert and Berlioz came to suffer neglect. Their aim in writing was not merely to gratify the tastes and fancies of their contemporaries; and so, when they died, they were mourned by the few who appreciated them, and forgotten or ignored by the many who failed to understand them. The performance of the "Passion" music by a comparatively small choral society, and the accidental visit of Schumann to Ferdinand Schubert were of course the immediate causes of the Bach and Schubert revivals—and for this the names of Mendelssohn and Schumann must ever be held in honour—yet we believe that with the spread of musical knowledge and the increased interest in the lives and labours of the great musicians resulting therefrom, the lost treasures would anyhow have been recovered and the composers have had fit, though tardy honours paid to them.

But what about authors and their works being forgotten for ever? To say of any writer who once acquired fame—for of such only are we speaking—that his reputation has vanished never more to return is, no doubt, a serious matter; but surely works which have no depth of thought cannot take root; they grow quickly into favour, but as quickly fade and wither away. We could point to operas, oratorios, symphonies, and sonatas written within the last twenty years which flourished for a time and yet, to all appearances, are dead for evermore; but it will be more discreet, and, at the same time, more profitable, to speak of events which happened, as they say in story books, "a long time ago." Look at the popularity of Hasse's operas in the 18th century, and at the brilliant reception of his "Artaserse" in London. Look at the successes of Dittersdorf and Salieri at Vienna, and think of Gluck, who left the city in disgust at the reception given to his "Orfeo" and "Alceste," and of Mozart, who found in the author of "Tarare" a formidable rival. These men owed success to the fact that they wrote on a level with the epoch in which they lived; their object was to please and amuse. Their operas certainly showed talent, tact, and taste, but possessed no lasting merit; and they have passed away like the men and women who listened to, and applauded them. Does anyone believe in their revival? The very success which they obtained speaks against them. As their authors sowed, so did they reap; they wrote for their day and generation, and posterity takes no notice of works not addressed to it.

Marschner appears to us a composer whose aims and aspirations were not of the highest. Fétis tells us that the successes of Rossini made him resolve to give a free course to melody, and to attach less value to harmonic and contrapuntal complications. And again, that in his opera entitled "Der Hölzdieb" he aimed "at a style of music less severe than that of the dramas of the German stage then in vogue, but more vigorous than that of simple operettas." If those statements be true—and we must confess that a study of his best known works leads us to believe them—then, perhaps, we shall not be wrong in

classing Marschner among the composers whose reputation will not increase as years advance. But let us at once say that, as he is one of the moderns, we must form no hasty judgment; and, indeed, we think that if Mr. Carl Rosa or Herr Richter were to produce "Hans Heiling," musicians would be grateful for the opportunity of hearing a work which, at any rate, forms a prominent feature in the period between the death of Weber and the commencement of Wagner's public career at Dresden.

Not having heard Marschner's operas, and knowing only the principal ones from vocal scores, we are, of course, unable to say what effect they produce when given on the stage, and equally difficult would it be for us to say what impression they would now make upon the public. But though orchestration, acting and scenic effects are wanting, we may perhaps venture one or two words about the *libretti* of the "Templer" and "Hans Heiling," about the music with respect to form and character, and about the position which Marschner seems to occupy as an opera writer. After the "Vampyr" had been successfully produced at the Lyceum Theatre in 1829, where it ran for sixty nights, the composer received an invitation to write an opera for Covent Garden. His attention therefore was turned to English literature, and Walter Scott's "Ivanhoe," then in the zenith of its fame, was fixed upon as the ground-work of a libretto. The "Templer und Jüdin" was quickly composed, but the burning of Covent Garden Theatre put an end to the London scheme. Apart from any merits which the music possessed, the popularity of the novel would most probably have ensured, at any rate for a time, the success of Marschner's opera. With respect to this music, its Weberish character has often been the subject of comment. How far Marschner has imitated the composer of "Der Freischütz" in his orchestration, we cannot say; but play almost any page of the opera, and you will trace the influence of the great romanticist. The fact cannot surprise anyone who remembers how Marschner for many years worked with Weber, nay lived, we might almost say, under the same roof. The "Templer" was not an early work, and, therefore, after granting the composer absolution for his close copy of Weber, we naturally look for some sign or manifestation of individuality, yet of that we can find but little trace. There is a certain charm and freshness about most of his melodies, and his harmonies are at times interesting, but we meet with nothing which strikes us, nothing which makes us feel we are in presence of a master mind. And then frequently occurring and monotonous iteration of sections of a phrase, the squareness of form of the various pieces, and the thin style of accompaniment, show that the composer was at times obliged to eke out scanty material; that with him form determined the matter and not matter the form; and that he troubled himself little about the higher function and capabilities of the orchestra. If the "Templer" were now given in London it would be sure to interest musicians who have been taught to think of Marschner as the connecting link between Weber and Wagner, and the simplicity and grace of the music would be likely to appeal to a certain section of the public; but the curiosity of the former would, we imagine, soon be satisfied, and the latter would transfer its affections to the first novelty, whether of equal or even less merit.

"Hans Heiling" is generally spoken of as Marschner's masterpiece. The Bohemian legend of the king of the earth spirits is a curious one. For the love of a fair maiden he renounced his kingdom and power, but, finding the young lady as fickle as she was fair, he appeals to his subjects, asking them to assist him

in his projects of vengeance. A terrible catastrophe however is averted by the queen of the earth spirits persuading her son, *Hans Heiling*, to cease from strife, and return quietly to his kingdom. The story is a sensational one, and the opera, as a *spectacle*, if well put upon the stage, might very probably prove a draw. But not one of the characters in the piece really attracts our interest or excites our sympathy; and we can well understand that Mendelssohn, to use Devrient's words, "could not warm to the subject." The king is neither substance nor shadow, while the other *dramatis personæ* are very ordinary folk; they make love, they dance, they sing hymns, and play at blind man's buff. The music is far more interesting than that of the "Templer"; of its kind, indeed, it is very successful. Great we cannot call it, but its cleverness, charm, and general effectiveness, must be acknowledged. Thus frankly do we record the impressions made upon us by a study of the vocal scores of the "Templer" and "Hans Heiling." Though, as we have said, it is not possible to judge of the exact effect which they would have in performance, yet the music is so simple in character and construction that one can gain a fair idea of the composer's musical powers. If "Hans Heiling" had not the high-sounding title of "Romantic Opera"; if we could forget the lavish praise which has been bestowed on it in certain quarters, then perhaps we should speak of it in different terms and think more highly of it. It was Marschner's misfortune to come between two great men, Weber and Wagner. He possessed neither the originality or soul of the former nor the independence or intellectual power of the latter; and if musicians expect to find in him the connecting link between the two, they will, we think, be disappointed. For what would a "connecting link" in this case mean? Why, something more than a copy of the former, and some foreshadowing, however faint, of the latter. Marschner, it is true, makes use of *Leitmotive*, but Weber had already done as much.

In reading the "Templer" and "Hans Heiling" one fact particularly strikes us, and that is the intimate acquaintance Wagner had with these operas. Take, for example, the Finale of the second act of the "Templer." Compare it with the first act of "Lohengrin," and some passages in the latter will (though only vaguely) recall some of the former. In the same way passages in "Hans Heiling" remind one of parts of the "Nibelungen." However faint these reminiscences may be, they show that Wagner had not overlooked the works of a musician who at one time seemed destined to be Weber's successor.

One of Marschner's contemporaries has recorded the impressions which his music made upon him. Among the articles contributed by Schumann to the *Neue Zeitschrift für Musik* we find several relating to Marschner's instrumental compositions, and thus get an interesting glimpse of works well-nigh forgotten. Schumann writes about the second grand pianoforte Trio in G minor—Marschner composed seven, all "grand" except the fourth in D (Op. 135)—and in reading his critique one thoroughly understands why that Trio and its companions are no longer heard of. The Trio contains themes of a certain charm and freshness, but they are treated in a weak and at times careless fashion; works of this kind stand no chance by the side of Mendelssohn's chamber compositions with their elegant and finished workmanship, and Schumann's, with their earnest thoughts and interesting developments. The account of another work, the "Klänge aus Osten" is also valuable. These "Klänge," consisting of an overture, solos, and choruses, and illustrating an Eastern love story, were set in a "new form" which met with Schumann's approval, and seem to have suggested the

"Paradise and the Peri." But in his "Theaterbüchlein," in which he wrote down the impressions made on him by certain operas, we find a few lines about Marschner's "Templer und Jüdin" which he heard in 1847. Only a few lines, so we give a translation of them:—

"Thoroughly enjoyed the work. The composition here and there restless, not quite clearly scored; a lot of sprightly melodies. Great dramatic talent; some reminiscences of Weber. A jewel which cannot quite disentangle itself from its rough envelope. Treatment of the voice-parts at times thankless, and covered by the orchestra. Excessive use of trombones.

"The choruses went disgracefully; some of them must produce greater effect. To sum up: after Weber it is the most important opera of modern times."

And then Mendelssohn had something to say about Marschner. The libretto of "Hans Heiling" had originally been offered to him by E. Devrient. But he rejected it. In 1831 he wrote to his friend as follows: "I am uncommonly glad that Marschner is composing 'Heiling.' . . . The fault you justly charge him with—of dependence on Weber—is one to which your poem, in its very nature, tends; but if this circumstance should rouse him to avoid the temptation of being quite so Weberish as heretofore, the opera will have a more natural flow, and become his best."

In the following year we read of Mendelssohn, Taubert, and Devrient and his wife looking over the score of "Heiling." Devrient, in his "Recollections," gives us more of his own remarks than those of Mendelssohn; we gather, however, from one observation which fell from the latter's lips that the music impressed him favourably.

We should like to have concluded with some criticism of Berlioz, but the following extract from a letter to Mr. G. A. Osborne is the only notice of Marschner we have found in his writings. It says but little, yet perhaps as much as Berlioz cared to say: "I was unable to get to know much about the Capellmeister Marschner, for the difficulty he has in expressing himself in French rendered any conversation with him rather troublesome; he is, besides, very busy. At the present moment he is actually one of the first composers of Germany. You appreciate, as we all do, the eminent merit of his scores of the 'Vampyr' and the 'Templer.'"

THE FUTURE OF OPERA

By H. F. FROST.

IN certain religious circles a time is occasionally set apart for retirement from the world and indulgence in pure and uninterrupted meditation. This practice is known to *devoties* as a retreat, and it is usual to fix it at a period of the year when it will not interfere with the due observance of the fasts and feasts prescribed in the calendar. We appear to have arrived at a stage in our musical progress when it will be possible, if not profitable, to observe, metaphorically, "a retreat." Two or three years ago we were apparently advancing by leaps and bounds; but the effort was too exhausting to last, and some of those who were most eager to lead the way stumbled therein, and are now sadder if not wiser men. It is not intended in the present article to review the whole situation, but to glance briefly at a difficult problem as interesting to art-lovers in other countries as to ourselves. Nor will any attempt be made to solve the problem; that can only be done in a practical way by the appearance of another of those "epoch-making" possessors of genius who arise during times

of transition, when men are crying "lo! here" and "lo! there," and show them a more excellent way. By common consent we have reached a period of doubt and uncertainty in regard to opera, and the question has been asked in all seriousness whether the lyric drama is not an exhausted form of art. More than a decade since an eminent writer* declared that the popular opera of the day suggested to him "the last ghastly grin of a galvanised corpse"; and about the same time it was said that "opera is dead and M. Offenbach is dancing the *cancan* on its remains." But these were the words of special pleaders zealous chiefly for the furtherance of Wagnerian theories and the cause of the "new art." The new art has now been before the world a sufficient time to permit us to estimate in some degree the power it is likely to exercise for good or evil. So far, the most potent result of the popularisation of Wagner's works has been to paralyse production. Only in France is there anything like a continuance of activity, simply because in that country the precepts and practice of the Bayreuth reformer have scarcely as yet commenced to exercise much influence over composers and the public. For the purpose of the present argument France may therefore be excluded from consideration, though it may be remarked in passing that the most talented Gallic musicians of the day are not producing works of permanent value. The operas of M. Saint-Saëns and M. Massenet are eclectic rather than original, and it is difficult to imagine that they will be often heard beyond their own generation.

In Germany matters have come to a deadlock. Though conservative critics may be loth to fully admit the fact, the influence of Wagner is complete and crushing. In every lyric theatre his works take an enormous lead in the repertory and we look in vain for the appearance of a composer capable of challenging the supremacy of the master. At home things are somewhat different because the decay of Italian opera and the enterprise of a foreign *impresario*—whose labours among us demand the sincerest gratitude—have given encouragement to our most talented young musicians to turn their attention to operatic composition. Let it not be supposed that we undervalue the successes they have already achieved. Compared with the poverty of the past, the improvement in this direction of musical labour is remarkable, and, from the public standpoint, the outcome must be wholly beneficial. The art feeling which has been already sufficiently powerful to counteract the natural tendency to propitiate the bugbear known as popular taste must also be recognised with hearty approval. But if we are to believe our advisers, little or no progress has as yet been made towards the formation of a national school of opera; in other words, young musical England has eagerly assimilated some portions of the revolutionary creed without engraving thereon any features giving distinctiveness to its own work. If this accusation be true each success achieved can be but evanescent. Already there have been painful and surprising instances of enthusiasm rapidly giving place to indifference; of apparent triumph turning to unmistakable failure. The question now presents itself, whether more tangible results are likely to be gained by completely ignoring Wagnerian methods, or by adopting them with unquestioning acquiescence. The earnest and willing composer can derive no comfort from the utterances of critics on this all important point. If he avails himself of modern doctrines he is told that he is in the wrong path, and that he would be better advised to form his style entirely from older models. Should he adopt this course, he is informed in contemptuous

* Dannreuther, "Richard Wagner," 1873.

tones that he is behind his time, and that before again committing himself to paper he had better devote his energies to the study of the newest developments, of the existence of which he appears to be lamentably ignorant. As it is the object of the present sketch merely to set forth the serious hindrances which lie in the path of the aspirant to fame in operatic composition, we shall not attempt to prescribe the proper course to be followed in the present crisis. But, not to pursue the Mephistophelian philosophy of negation too far, let us pass for a moment to the consideration of a question about which there appears to be much misunderstanding. The influence of the Wagnerian music-drama is so generally potent that it is surprising no composer has as yet utilised the system of *Leitmotiv* as invented by the genius of Bayreuth. No doubt this assertion will strike many with amazement. Nothing is more common than to read concerning a new work that "the composer has adopted the Wagnerian device of leading themes." As a matter of fact, as every musician knows, Wagner no more invented the idea of associating certain musical phrases with the personages or the incidents of a drama than Bach can be said to have invented fugue, or Handel oratorio. The essence of his system is the amazing number of transmutations and modifications to which he subjects his motives, and his novel use of the time-honoured science of counterpoint in the construction of his scores. By submitting it to the processes of augmentation, diminution, or inversion, the meaning and sentiment of a motive may be modified or completely reversed; as also by changing it from duple to triple measure, or from the major to the minor key, and *vice versa*. The scores of "The Nibelung's Ring," "Tristan und Isolde," "Die Meistersinger," and, to a less extent, of "Parsifal," abound in examples of this description, and also of the masterly employment of two, three, and even four themes simultaneously, allotted to instruments of such diverse tone-colour as to enable the attentive listener to detect them all without difficulty. Here, surely, is a wide field for the legitimate successors of those old-world composers who amused themselves by evolving all manner of contrapuntal problems, in which musical expression had absolutely no place. If it should be said that similar negative results would accrue now, the answer would be that Wagner was the greatest master of expression who has ever appeared, his musical contrivances being merely a means to an end. It is not intended here to advocate this new application of musical science to operatic composition; the desire is merely to explode a popular fallacy with regard to *Leitmotiv*, and to indicate one track which no living composer has as yet explored. This, it will be perceived, is a purely musical point. Into the very important questions of appropriate subjects for lyric dramas, the proper relations between poetry and music, the use and abuse of form, &c., it is impossible to enter within the compass of a single article. The controversy is all-important to musical England at the present time, and as each of its several points is worthy of distinct consideration, the present remarks may afford some material for reflection.

WHOEVER is in the habit of perusing the American musical journals must agree with us that, as a rule, they are remarkable for plain speaking. For example, in our own papers devoted to the art we have latterly seen an earnest desire to separate the good teachers from the bad, and to warn persons who employ musical professors against the pretensions of those who are utterly incompetent for the position to which they aspire; but the following description of such teachers, from an American periodical,

strikes us as being somewhat highly coloured:—"Charlatans in their profession, and next door to swindlers in their business relations, they never pay if they can sneak out, and all the scholars they can get are only misguided dupes of impudent ignorance and sheer quackery." The custom of calling a spade a spade, too, is perhaps an honest and commendable one; but when opinions are so freely expressed on all sides, the difficulty, we should imagine, would be to find out which is really the "spade." For example, the editor of a paper, speaking of some false news published in a contemporary, boldly avers that "it would have been very strange if they had told the truth"; and this is what the proprietor of one journal says of the proprietor of another: "The thing that astonishes me is that anybody who knows—knows his utter incompetency both as a writer and as an editor, knows his ingrained laziness and brazen effrontery—could for one moment think that such a poor, miserable journalistic nincompoop could ever make a paper that would appeal to a large circle of readers. If there are such, let them get a copy of the wretched rag he issues once a fortnight, and they will find that the sheet itself carries with it its own damnation more thoroughly than any I can publish of it." As the writers of these paragraphs boast of the immense circulation of the papers in which they appear, we may presume that their readers rather like these little personalities.

THE English translation of "John Bull et Son Ile" will no doubt be extensively read by the inhabitants of the island so cleverly satirised; and certainly since M. Taine's work on English life and manners we have not been shown up so effectually, and, we may even say, with so much truth. Considering, however, that, as a rule, whenever the literary men of our own country speak of music in England they exhibit a lamentable, and in the present day it may be said inexcusable, ignorance of the subject, it can scarcely be expected that a Frenchman should display a greater knowledge either of the state of the art here or of the composers whose works have become our household treasures. "In London," we are informed in the above-mentioned book, "there is not even a cobbler but has a piano in his back parlour"; yet, although every woman performs on this instrument, the author affirms that he has never heard in a private room "a lady or a young girl play well enough to afford pleasure to a serious amateur." Now we cannot say whether the writer of these assertions has sufficiently looked into the houses of cobblers in England to convince himself that they have all "a piano in the back parlour"; and of course his sweeping criticism upon amateur pianists is a matter of opinion. But now let us come to his statement of facts. After telling us that John Bull shows a predilection for the Oratorio, and that he sits in his stall with his eyes closed that he may hear the better, we have the following sentence: "It is true that some of these Oratorios contain splendid passages, and that a great number of them were written by such men as Haydn, Handel, Bach, and Mendelssohn. But it is a rather curious fact that most of them were composed in England by these great masters, perhaps under the influence of the spleen; it is Thames fog set to music." We will not underrate the knowledge of any of our readers by pointing out the absurdity of this statement; but what would be thought of the qualifications of an author to instruct the public who could write such utter nonsense upon any other art than music?

WHATEVER may be said of the effect of Moody and Sankey's hymns upon the people, it must at least be

admitted that nobody is compelled to listen to them. Those who voluntarily enter a building devoted to a special form of religious service cannot reasonably complain of the method of worship adopted, and have a right, therefore, to be tolerant, even if they cannot feel devout. But the privileged disturbers of the public peace known as the "Salvation Army" have now become so aggressive that it is time to enter a protest against their proceedings. As long as they keep their choruses and shoutings to themselves, nobody would wish to interfere with them; but, as a correspondent in one of our provincial contemporaries says, why should a respectable citizen, going quietly with his family to church on Sunday morning, have his ears assailed by a band of these fanatics howling to the coarse accompaniment of a coarse band some sacred text to the tune "Dem Golden Slippers"? If, as is almost universally agreed, the words first heard sung to a certain air are afterwards indissolubly associated with it, what religious feeling can possibly be called up by a music-hall ditty such as the one we have mentioned, the doggerel verses to which were originally designed to raise a laugh in an atmosphere by no means congenial with devotional thoughts? The members of the "Salvation Army" may be perfectly sincere; but even if they make converts of a few persons inside their temples of worship, it is surely bad policy to make enemies of a larger number outside. On this subject we have before spoken somewhat strongly, and are glad to find that others are now following our example. In the interest of pure music, as well as of pure religion, the press should unite to repress demonstrations which have long been a public nuisance, and have now become a public scandal.

In "Notes on the Cultivation of Choral Music and the Oratorio Society of New York," by H. E. Krehbiel, a volume recently published in the States, the author says that "one hundred and fourteen years ago there was not in all musical Europe a single amateur Choral Society, and only ninety-six years ago was the first public singing society (composed of amateurs) established. What the cultivation of Handel's music in England has done for that country is not to be measured; and the fact that in the manufacturing towns of Great Britain thousands of men and women might be assembled on a day's notice to sing 'The Messiah' without the notes, tells more of the gentleness and refinement of the working-classes in that country than hundreds of learned essays on social science." This warm tribute to the state of musical progress in England is supplemented by the observations of the critic of the work in an American paper, who says, "Here is something which the writer of this review can vouch for, as he has been present at many such meetings, and knows by actual sight that this is so. Miners and workmen of all sorts, who can neither read nor write, are able to take the bass or tenor (and sometimes the alto) part in 'The Messiah,' 'Elijah,' 'Samson,' 'The Creation,' and this with an accuracy of intonation and time (aside from vigour and fervency) that is truly astonishing, considering their general ignorance on other matters. This is a phenomenon, of course, but it has tended to make England especially famous for its choral singing." As both the author and reviewer of this book fully agree in the rapid spread of choral music, we have much pleasure in recording the fact, especially as in this, the 500th number of our journal, we may be pardoned for looking back through a number of years with a feeling of pride at the part we have ever taken in popular musical progress. Our leading article expresses all that we would say both upon our efforts in the past, and our intentions in the future; but we may mention that, gratifying as must be the opinion

we have quoted of an unprejudiced American critic upon the diffusion of the art amongst the masses in England, it is doubly so to the conductors of a journal which, it must be recollected, has for its title not only *THE MUSICAL TIMES*, but also the *SINGING-CLASS CIRCULAR*.

THE WORCESTER MUSICAL FESTIVAL

(FROM OUR SPECIAL CORRESPONDENT.)

WE have on several occasions directed attention to the principal characteristics of the Three Choir Festivals, the features of which, as distinct from all other important musical gatherings, must ever secure for them a large amount of general, as well as of local interest. The benevolence of the object for which they are given, the sublime effect of the performance of great religious works in a Cathedral, and the opportunities which they afford for drawing together the influential residents of the surrounding neighbourhoods at periodical intervals, are points which cannot be too much insisted upon by all who, like ourselves, uphold these meetings rather for the good they do to art and charity than for any abstract veneration for their age. But however these reasons may lead us to accord our most strenuous support to the Festivals, it must also be impressed upon those who decide on the compositions to be performed, that they must move with the times; and in the present day we demand not only that modern works shall be included in the programmes, but that many which have fallen into comparative neglect shall be restored to that high position from which they have been so long excluded. It is because all these conditions were most satisfactorily fulfilled that we are disposed to regard the Worcester Festival of this year as a model of what these meetings ought to be; for whilst fully recognising the claims of the standard works which have for so many years formed the great attraction at these Festivals, the first morning was devoted to Gounod's now universally acknowledged masterpiece, "The Redemption," Antonin Dvorák's recent success, the "Stabat Mater," was contained in the programme, and a Cantata, "Hero and Leander," written for the occasion by Mr. C. H. Lloyd, and a new Hymn by Dr. Bridge afforded sufficient evidence of the desire to secure novelty.

The Festival commenced, according to the usual custom at Worcester, with a Special Service in the nave of the Cathedral, which was attended by the Mayor and members of the Corporation, who walked from the Guildhall, and joined the procession of clergy inside the building. Prominence was of course given to music, the full Festival band and united choirs lending their aid on the occasion. A setting of the "Hymn to the Creator," by Dr. Bridge, opened the Service, the work being conducted by the composer. The words of the Hymn (which is thrown into the form of a Motett) are a translation, by Mrs. Oliphant, of the "Song of St. Francis," the renowned Apostle of the Middle Ages, and founder of the Franciscan Order. The Motett is written for solo soprano, chorus, and orchestra, and evidences throughout not only the musical skill which might be confidently expected from an artist of Dr. Bridge's acquirements, but a true sympathy with the feeling of the verses, the beauty of which would be destroyed by any undue display of profundity. Opening with a brief instrumental Introduction, in A major, the chorus enters with much boldness on the words "Highest, Omnipotent," to a triplet accompaniment, a theme being carried on in the orchestra, which is afterwards given to the voices in imitative passages. After some good choral writing, a modulation into C introduces a melodious soprano solo—well sung by Mrs. Glover-Eaton—a portion of which is afterwards repeated in chorus. Eloquent phrases are then given to the various departments of the choir, the soprano solo being alternated with the choral parts, in the final movement, "allegro maestoso," soaring above the chorus with brilliant effect, on the words "By Thee the Highest to be crown'd in Heaven," and bringing to a termination a composition, if not striking in original thought, at least remarkable throughout for an artistic simplicity which would have gladdened the heart of the devout and pure-minded author of the verses. Sir Frederick Ouseley's *Te Deum* and *Benedictus*, in F, proved that genuine church composers are still in our

midst; for although not based exclusively upon the models of the past, the construction of the movements and the harmonic progressions are thoroughly in sympathy with the feeling of the text throughout. Of the two we prefer the *Te Deum*, passages in which often arrest the attention, not only for their melodious beauty, but for their artistic treatment. The Anthem after the Collects was Mendelssohn's "When Israel out of Egypt came," the clearness of which was somewhat marred by the hurried pace at which the first and last movements were taken, and before the sermon Dr. Croft's "Cry aloud and shout" was given, the hymn "Holy, Holy, Holy," being sung before the Blessing. Tallis's music to the Responses was used, the Venite was given to Pelham Humphreys's Chant, and Lawes's Chant, in the same key, C, was chosen for the Psalms of the day. The sermon was preached by the Rev. Canon Knox-Little, from the text Zachariah, chap. ix., v. 17, "For how great is His goodness, how great is His beauty." Unlike most Festival sermons, which are merely impressive addresses upon the power of sacred music on a vast congregation, the preacher delivered to an unusually attentive body of listeners a discourse so evidently the result of mature reflection upon the subject, and so suggestive of a desire to evoke earnest thought in others that we cannot conscientiously dismiss the matter with a few conventional lines of commendation upon his efforts. Considering what was the real "message" of the music to be given during the week, Canon Knox-Little impressed upon his congregation the necessity of answering three questions—"What is its Pathos? What is its Danger? and What is its Power?" We can scarcely disagree with the Preacher when with reference to the first question he tells us that "music thrills the sensuous nature, but, if we will, through sensation, it thrills the soul." Those very words, "if we will," answer the objection advanced in discussing the second question, What is its Danger? "Music may be," he says, "a science of mere sensation. There are your modern apostles of culture, and what do they teach? They teach that man is in an ascending scale, and that he has advanced from point to point, not by that which we Christians call the grace of God, but by art, by culture." A bad man, then, is bad, not in consequence of, but in spite of, the influence of music; and surely art and culture must lead men, by "the grace of God," to receive that inestimable benefit from the study and practice of musical works which is denied to those who, from necessity or choice, remain at the bottom of the "ascending scale." Canon Knox-Little, indeed, is himself a notable example of the effect of culture; but that he is a deeply religious man, and one profoundly impressed with the true "message" of music is beyond question. Passing on to the question What is its Power? he counsels us to ask ourselves why the great musicians have suffered so acutely, though they left us such a heritage of joy. "Suffering and sorrow," he says, "are the ways to life. Suffering and trouble are the sad heritage of genius"; but genius, with an earnest purpose, passes through this ordeal to the fulfilment of its mission. "Dear brothers and sisters," says the Preacher, "don't let us make this Cathedral this week a mere concert-room"; but might he not have added that if they did so they would be acting in direct opposition to the intention of those who composed the undying strains to which they were listening? Musicians are, as a rule, religious men; and, entrusted with a power more eloquent than words, use it with a due sense of its importance in glorifying their faith. If music, in its secular use, can be made to awaken impure or meretricious feelings, it must be by alliance with words which would effect the same object without the aid of music; and although Canon Knox-Little in his sermon fully succeeded in drawing attention to the abuse of the art, we are certain that musicians will sincerely thank him for so eloquently expounding the true use of it.

Monday was devoted to rehearsals, and on Tuesday morning the Mayor gave a breakfast, at which a large number of notabilities were invited—unfortunately, however, not including the distinguished artistic guest, Dvůřák—and the first performance took place at 11.30 in the Cathedral, "The Redemption" occupying the position in the programmes so long assigned to Mendelssohn's "Elijah." The readers of our journal will require in this

place no critical analysis of a work so well known as "The Redemption." The opinions expressed by us on its production at Birmingham have been fully justified by its constantly increasing success; and the fact of the sale of tickets for the morning of its performance being greater than that of any other day during the week is a sufficient proof of the confidence felt in its attractive qualities by those who framed the programmes. But although, as we have said, criticism on the merits and characteristics of Gounod's great Sacred Trilogy is now uncalled for, we cannot be silent on the sublime effect of the work upon a congregation assembled in a building consecrated to the teachings which it is the object of the music to intensify. In the first place, it must be said that the same four vocalists who sang the solo parts at Birmingham—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—appeared on the occasion, and that the purely devotional music assigned to these artists made the deepest impression upon the listeners, many of whom no doubt heard it for the first time. The exquisite singing of Madame Albani, who has made the important soprano solos in the work almost her own, produced a flutter of excitement which seemed with difficulty restrained within reverential limits; the rendering of the pathetic solos allotted to Madame Patey, of those for the *Saviour* to Mr. Santley, and of those for the Tenor Narrator to Mr. E. Lloyd, being equally impressive. A good word must also be given to Mrs. Hutchinson for her refined interpretation of the soprano music which fell to her share; but Mr. Brereton was slightly over-weighted in the bass narrative recitatives, and the singing of Messrs. Millward and B. Newth, as the two thieves, was hardly in harmony with the tone-picture so truthfully and vividly conceived by the composer. The choruses produced an overpowering sensation, especially the grand choral and orchestral piece "Unfold, ye portals everlasting," the impressive Calvary music, and the Hymn of the Apostles; but we cannot speak with unqualified praise of the chorus singing, which occasionally was wanting in decision. Throughout the Oratorio the orchestra was everything that could be desired, the gorgeous instrumental effects, as well as the more delicate tints of colour, being realised with a fidelity which would have delighted the composer himself; and great credit is due to Mr. Done, whose conducting evidenced an earnest desire to show his admiration of the work.

The secular Concert in the evening was given for the first time at the Public Hall, where a fine organ, by Nicholson, having been recently erected, it was hoped by many that some innovation upon the conventional programmes at these Festivals would be attempted by the introduction of at least one of the organ works of the great writers for that instrument. No such reform, however, was carried out, and the Concert on Tuesday evening commenced with Weber's Overture to "Der Freischütz," which, although excellently played, was evidently regarded by the numerous late-comers as a mere orchestral voluntary during the process of seating the audience. Some attractive vocal pieces—amongst which may be mentioned Berlioz's "Absence," from "Les Nuits d'Ete," charmingly sung by Mrs. Hutchinson, and Mr. E. Lloyd's magnificent rendering of a Recitative and Aria from Halévy's "La Juive"—were followed by Mr. C. H. Lloyd's Cantata, "Hero and Leander," written expressly for the Festival. The story selected by Mr. Lloyd for musical treatment is, of course, sufficiently well known; but Mr. F. E. Weatherly's libretto compresses it so skilfully that the "Argument" should be quoted as it appears in the book: "To keep the Feast of Adonis the people from Abydos cross the Hellespont to Sestos, where dwells *Hero*, priestess of Venus, in a lonely tower. With them sails *Leander*, who, seeing *Hero* as she presides over the Festival, loves her. After the Festival, he tells his love, and *Hero's* heart is won; but not without fear, for she has broken her religious vows. Then they part, she to her tower, he to Abydos. But a torch will shine each night, and he will swim the strait to come to her. One night, in winter, he is drowned, and *Hero*, in her misery, throws herself from her tower, and dies by the drowned body of her lover." Mr. Lloyd may congratulate himself upon having secured the co-operation of one who, in the performance of his task, has not contented himself with writing "singable" verse, but

DEDICATED TO THE ST. CECILIA CHORAL SOCIETY IN BRADFORD (YORKS).

The Musical Times,

To the Spring Wind.

October 1, 1884.

Words by EDWIN WAUGH.

A FOUR-PART SONG.

Composed by EDWARD HECHT.
(Op. 28, No. 1.)

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.).

Andante tranquillo.

SOPRANO. *p* Sweet min - strel of the

ALTO. *p* Sweet min - strel of the

TENOR. *p* Sweet min - strel of the scent - ed spring, sweet min - strel of the

BASS. *p* Sweet min - strel of the scent - ed spring, Ten . . thou - sand

PIANO.* *Andante tranquillo.* *p*

72.

cres. 3 scent - ed spring, Ten thou - sand sil - ver bells To welcome thee are all a - swing, . . Up -

cres. 3 scent - ed spring, Ten thou - sand sil - ver bells are all a -

cres. 3 scent - ed spring, Ten thou - sand sil - ver bells are all a -

cres. 3 sil - ver bells To wel - come thee are all a -

p on the dew - y . . fells, the dew - - y fells. To *cres.*

p swing . . Up - on the dew - - y, dew - y fells. To *cres.*

p - swing Up - on the dew - - y fells. . . To *cres.*

p - swing Up - on the dew - y . . fells, . . up-on the dew - y fells. To *cres.*

sing with thee I should be fain, Thou harp - er blithe and free ! But love has bound me

sing with thee I should be fain, Thou harp - er blithe and free ! But love has bound me

sing with thee I should be fain, Thou harp - er blithe and free ! But love has bound me

sing with thee I should be fain, Thou harp - er blithe and free ! but love has bound me

with . . a chain, . . . That wrings the heart, the heart of

with a chain, That wrings . . the heart, the heart of

with . . a chain, . . . That wrings . . the heart, the heart of

with a chain, That wrings the heart of

me, the heart, the heart . . . of me. . .

me, the heart, the heart . . . of me. . .

me, the heart, the heart . . . of me. . . of me. . .

me, the heart, the heart of me. . .

O hast - en to my love and tell . . . her,
O hast - en to my love and tell her,
O hast - en to my love and tell, O hast - en to my love and tell her,
O hast - en to my love and tell her . . . How she makes me

Tell her how she makes me pine, And ask her if she thinks it well . . . To
Tell how she makes me pine, And ask . . . her
Tell how she makes me pine, And ask her
pine, And ask her if . . . she thinks it

slight a heart like mine, a heart like mine. For
if . . . she thinks it well To slight my heart. For
if she thinks To slight my heart. . . . For
well To slight a heart like mine, to slight a heart like mine. For

if my suit her scorn doth move, It shall no longer be, Al-though I know she's

if my suit her scorn doth move, It shall no longer be, Al-though I know she's

if my suit her scorn doth move, It shall no longer be, Al-though I know she's

if my suit her scorn doth move, It shall no longer be, Al-though I know she's

made for love, And I, I wish that she loved

made for love, And I, I wish that she loved

made for love, And I, I wish that she loved

made for love, And I, I wish that she loved

me, that she, that she loved me.

me, that she, that she loved me.

me, that she, that she loved me.

me, that she, that she loved me.

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aimed at suggesting, by poetical thought, a sympathetic poetical setting of the text; and though in some parts we might certainly desire that the theme should be more fully developed, the salient points are brought out with sufficient clearness to preserve the necessary continuity of the narrative. The Cantata is divided into two parts, with an Epilogue. The first part, "The Feast of Adonis," commences with an orchestral Introduction and Chorus of People from Abydos. The purely instrumental portion of this movement, in E major, is charmingly fresh and melodious, the flowing 9-8 rhythm being admirably adapted for the themes, accompanied with semi-quavers, in arpeggio, which precede the entry of the chorus, a melody being skillfully carried on with the cellos and bassoons as an independent part. At the change into G major, a pedal upon the key-note, and afterwards upon the dominant, leads to a modulation into C, on the words "Hear us, O Venus, ocean-born," this appealing phrase, accompanied with triplets, being extremely expressive. The return to the original key brings the chorus to a conclusion with much effect. The Processional March, which accompanies the worshippers to the Temple, has a well-marked subject in F sharp minor, a distinctively appropriate character being given to it by the adherence to the minor seventh of the scale. This March is carried on during *Leander's* solo, in which he avows his love for *Hero*, and forms, indeed, a most attractive movement, the use of the chord, technically called the German sixth, here, and afterwards when the death of *Leander* is alluded to, being a point of much interest. No. 3—the words of which are said to be an abbreviated paraphrase of Bion's version of the Hymn actually sung at the Feast of Adonis—begins with a striking instrumental figure in A minor, with, as in the previous number, the unraised seventh of the scale, the solo of *Hero*, interspersed with choral passages, being exceedingly dramatic. After an effective change into the tonic major, the worshippers fall on their knees and sing an unaccompanied hymn, the theme of which has previously appeared as an inner part in the Processional March. The whole of this movement evidences not only much true and sympathetic musical feeling, but shows that the composer has so well thought out his subject as to work throughout with an earnest and defined purpose. The love duet which follows, between *Hero* and *Leander*, if scarcely as spontaneous as the choral portions of the Cantata, contains some charming vocal passages, and is so gracefully and delicately accompanied as materially to aid the efforts of the singers. "The Return to Abydos," concluding the first part, is a choral piece with a solo for *Leander*, the many reminiscences which occur, both of the orchestral introduction and the opening chorus, tending to establish a link between the several movements which effectually sustains the musical interest. The second part opens with an impassioned solo for *Leander*, commencing in B minor, the agitated instrumental Introduction and accompaniment to which has many excellent points. Orchestral storms are dangerous subjects for young composers to handle; but, on the whole, Mr. Lloyd has been fairly successful, and by legitimate means, his score never being defaced by those violent, spasmodic efforts which belong rather to noise than to music. *Hero's* scena, "Oh love, why tarriest thou?" which follows, although, like other movements, somewhat too brief, well expresses the varied emotions of the situation, her address to the relentless sea, and final resignation to death being worthy of warm commendation. The Epilogue, commencing with an appropriately pathetic phrase, in E minor, "Weep for the lovers," and changing to the tonic major on the words "Weep no more," forms a fitting choral commentary upon the tragical end of the narrative, the few bars of symphony effectively dying off with the opening theme of the orchestral Introduction to the Cantata. Although our impression of Mr. Lloyd's work has been recorded in detail we must now supplement our remarks by the expression of a highly favourable opinion upon its merits as a whole; indeed we may conscientiously say that the promise of a brilliant future for the composer is so decidedly shown in this, his first important essay, that there can be little doubt of his success in a composition of greater pretension, especially as we feel certain that he will accept the success he has achieved at its true value, and work as hard

in the future as he has convinced us that he has done in the past. It need scarcely be said that the singing of Miss A. Williams and Mr. Santley in the principal parts was of the highest order—indeed, Mr. Lloyd was singularly fortunate in having enlisted such exceptional talent in his cause—and, as a rule, the choral portions were well rendered. More rehearsal, however, was absolutely necessary to secure that dramatic colouring which can hardly be obtained whilst the music is unfamiliar to the choristers; but such result can scarcely be expected at Festival time, and we must look forward to another hearing of the work before it can be truthfully said that we have fully realised its beauties. Mr. Lloyd, who conducted the Cantata, was most cordially received, and retired from the orchestra amidst the warmest demonstrations of applause. The principal items of interest in the second part of the Concert were the superb playing of Mr. Carrodus, in the first movement of Beethoven's Violin Concerto, with Molique's difficult cadence; the excellent singing of the popular quartet "Un di, se ben rammentomi," from "Rigoletto," by Mrs. Hutchinson, Madame Enriquez, Mr. E. Lloyd, and Mr. Santley; and the refined rendering by the band of the "Danse des Sylphes," from Berlioz's "Faust," which was enthusiastically redemanded.

The performance on Wednesday morning commenced with Cherubini's Mass in D minor, respecting which there is little to say, save that, like "The Redemption," the effect of the work is materially enhanced by its presentation in a Cathedral. Mr. Done has a right to feel proud of the triumphant success of the composition at the last Worcester Festival, and we feel quite certain that its repetition was cordially welcomed by all who heard it on the former occasion, and that those who listened to it for the first time would carry away with them a lasting impression of its wondrous power. We can scarcely affirm that the fugal movements of the Mass were sung with that perfection which characterised the former performance throughout; but many of the choruses were well rendered, and an especial word of praise must be given for the due observance of those gradations of tone without which such contrapuntal music sounds somewhat hard and unsympathetic with the text. The principal parts were assigned to Madame Albani, Mrs. Hutchinson, Madame Enriquez, Messrs. B. Newth, Dyson, and Brereton, all of whom sang with an evident appreciation of the devotional character of the music with which they were entrusted, the "Benedictus," especially, being excellently rendered. Handel's Overture to "Esther" opened the second part of the programme, after which Bach's Cantata for Whitsuntide, "God so loved the world," was given. Of course, a great attraction in this work is the song for soprano, "My heart ever trusting," finely sung by Madame Albani (who, however, somewhat offended Bach worshippers by her alteration of the final cadence), but the two choral movements are excellent specimens of the highest form of fugal writing, especially the latter, "On Him believing," which was most satisfactorily given. The bass solo, "On my behalf," was well sung by Mr. Brereton, but the air is somewhat dry, and the song gives but little opportunity for the vocalist to enlist the sympathies of his auditors. No work offering more decided contrast of style could have been selected to follow Bach's Cantata than Spohr's "Christian's Prayer," which was throughout faultlessly sung. The beauty of the melodies, and the rich harmony with which they are clothed, although perhaps scarcely in tone with the religious nature of the subject, cannot fail to produce a powerful effect upon the hearers, and the composition was listened to with the most earnest attention. The principal soprano part was sung by Mrs. Hutchinson, whose artistic and sympathetic voice and style were so fully evidenced in the whole of the music allotted to her during the Festival as to win the good opinion of all competent judges. Praise, too, must be given to the other solo vocalists—Madame Enriquez, Mr. B. Newth, and Mr. Brereton—all of whom gave the music with commendable care and intelligence. Schubert's "Song of Miriam," which concluded the morning's performance, gave Miss A. Williams an opportunity of displaying her well-trained voice and method in the important solo portions, the Choir singing with uniform steadiness and precision throughout.

The performance of Mendelssohn's "Elijah" in the evening attracted a large congregation to the Cathedral. The principal soprano parts in this work were divided between Miss A. Williams and Madame Albani—the former giving the whole of the music for the *Widow*, and the latter the air "Hear ye, Israel," which, if somewhat demonstrative, was brilliantly rendered—those for contralto between Madame Patey and Madame Enriquez, Mr. E. Lloyd was the tenor, and Mr. Santley sustained the part of the *Prophet*; the excellent singing of Mrs. Hutchinson in the trio "Lift thine eyes"—in association with Madame Albani and Madame Patey—being the only point needing mention where every other artist has been so long identified with the music. All the choruses were well sung, "Thanks be to God" and "He watching over Israel" being especially effective.

Thursday was one of the most important mornings of the Festival, for the Cathedral performance commenced with Dvorák's "Stabat Mater"—one of the greatest compositions of modern times—and also introduced the celebrated Bohemian composer himself as Conductor of the work. Such a masterpiece of construction, of melodious beauty and artistic treatment, must, wherever heard, thoroughly win its way to a perfect recognition of its abstract musical claims; but its devotional eloquence, its power of intensifying the feeling suggested by the text, can only be appreciated amidst those surroundings in harmony with its sacred character; and again, therefore—at the risk of undue reiteration—do we say that the Three Choir Festivals offer to composers the only opportunity of placing their grand tone-pictures in a fitting temple for worship as well as praise. We have so many faded imitations of the style of great musicians, past and present, constantly presented to us for judgment, that it is quite refreshing to listen to a work so thoroughly individual in conception as this "Stabat Mater." We do not say that Dvorák shows a want of reverence for all the creations of genius which have brought music to its present high position—on the contrary, he evidences an intimate acquaintance with all that is good in the compositions of his predecessors—but he slavishly follows no model, and dares to think for himself with a boldness which would be dangerous in one less gifted. A striking point in this work is the manner in which he develops a subject, and this never to weariness, but with a skill which creates the utmost interest in an attentive listener; and although these themes are, as a rule, remarkable for simplicity, they have always a sufficiently attractive character to ensure their welcome on repetition. It need scarcely be said that, under the direction of the composer, the work was exceptionally well rendered, the most delicate shades of expression, both in the choral and instrumental parts, being accurately observed. We find it difficult to select any choruses for commendation where all were given with such precision, but the opening "Stabat Mater Dolorosa," alternated with solo quartet, the impressive "Eia Mater," and the lovely pastoral movement "Tui Nati," might be cited as models of devotional choral singing, the obviously suppressed emotion of the listeners bearing the highest testimony both to the power of the music and the excellence of its interpretation. The principal vocalists—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—exerted themselves to the utmost to do full justice to the composer's intentions, and the result, with such artists, may be readily imagined, Madame Patey, in the fine solo, "Inflamatus," and Mr. Lloyd, in the flowing and melodious "Fac me vere," with chorus, throwing an indescribable charm around these movements by their refined vocalisation, the quartet "Quies Homo," being also worthy of the warmest praise. The composer must indeed have felt a pardonable pride at the high appreciation of his work; for although any audible demonstrations were forbidden by the sanctity of the building, it was easy to perceive how eloquently his music had spoken to the hearts of the vast congregation assembled, and how generally it was tacitly acknowledged that a really great composer had arisen in our midst. It remains only to record that the morning's performance concluded with the first part of Mendelssohn's "St. Paul," that the principal vocalists were Miss A. Williams, Madame Patey, Mr. E. Lloyd, and Mr. Santley, assisted in the subordinate passages by Messrs. Millward and Brereton, and that the choruses

were sung with as much freshness as if the Festival had but just commenced.

At the secular Concert in the evening, an opportunity was afforded of personally testifying the opinion of the Worcester public upon the decisive success of Dvorák, his Symphony in D, under his own conductorship, forming one of the principal items in the programme. On his entry into the orchestra, the applause was so overwhelming that it was many minutes before he was allowed to give the signal for commencing; a similar demonstration followed the end of each movement, and at the conclusion of the work he received such an ovation as we trust will convince him that English people are ever ready to recognise, and give a welcome to, the highest representative men in art, whatever may be the country of their birth. Of the Symphony, which has already been heard at the Crystal Palace and at a Philharmonic Society's Concert, we need not speak; but something must be said of the excellent manner in which it was rendered by a band, shorn of some of its strength by the exigencies of space. No doubt the presence of the composer acted like magic upon the performers, for certainly the delicious slow movement, the Scherzo—the Slavonic character of which has the advantage of being spontaneous and real—and the final "Allegro con brio" received an interpretation which produced an electrical effect upon the audience, and must have afforded the highest gratification to the composer. The evening's programme commenced with Mozart's Overture to "Die Zauberflöte," and the selection included a highly interesting feature—extracts from the second act of Gluck's "Orfeo"—the solos in which were finely sung by Madame Patey and Mrs. Hutchinson; a melodious part-song, "If slumber," by Dr. L. Colborne, effectively rendered by the Worcester Philharmonic Society; and vocal music by Miss A. Williams, Mrs. Hutchinson, Mr. B. Newth, Mr. Santley and Mr. Brereton. As at the secular Concert on Tuesday evening, the first part was conducted by Mr. Done and the second by Mr. C. L. Williams.

The Festival was brought to a termination on Friday by a performance of the "Messiah" in the morning at the Cathedral, the principal vocalists being Madame Albani, Miss A. Williams, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Santley, and Mr. Brereton—and a full Choral Service in the evening, the music in which included the Overture to the second part of Spohr's "Last Judgment," Attwood's Cantata *Domino et Deus Misereatur*, Purcell's anthem, "O sing unto the Lord," and the "Hallelujah" Chorus from Beethoven's "Mount of Olives."

Apart from the satisfactory artistic and pecuniary results of this Festival, we cannot close our notice without alluding to the reforms which have gradually been carried out, and the effect of which has removed every possible objection to these important meetings. We remember the time when a large number of the visitors to the Cathedral, feeling that they had come to a Concert, and consequently disregarding the nature of the building in which it took place, would complacently lunch during the interval, and sometimes during the performance, even occasionally hanging their hats upon the recumbent figures on the tombs within their reach, and adopting a manner which seemed to show that they had come out for a holiday and were resolved to enjoy themselves. The solemn adjuration of Canon Knox-Little to his congregation on Sunday seems, however, now almost unnecessary, for a due sense of that decorum of behaviour in consonance with the occasion, and a higher appreciation we hope and believe of the real purpose of sacred music, has transformed the audience into a congregation, and we unhesitatingly affirm that, crowded as was the Cathedral during the Festival week, no more attentive or devout body of listeners at each performance ever assembled within the walls of a religious edifice. Much has also been said upon the character of the music usually given at the secular Concerts, the programmes, indeed, offering so violent a contrast to the grand compositions presented in the Cathedral as utterly to destroy the artistic tone of the Festival. This has now been altered, for on the present occasion all the works have been of a high class, and not only have "Royalty" songs been excluded from the selections, but not one vocal piece has been sung with a pianoforte accompaniment, although Mr. C. L. Williams

was announced to preside at the instrument. The Festival, then, has not only achieved success, but has fully deserved it; and we sincerely congratulate all who contributed to this result—Mr. Done by his careful, though undemonstrative, conducting; Dr. Colborne, Messrs. C. L. Williams and Hugh Blair by their judicious aid at the organ; the Stewards who officiated at the Cathedral by their attention to the placing of the auditors; and the Rev. Canon Cattley by his uniform and unremitting courtesy in all the business arrangements, for which we here take the opportunity of returning our warmest thanks.

The total amount received at the doors on behalf of the Charity for which the Festival is given was £1,066 1s. 4d., being £40 over that of the Worcester Festival of 1881. Some additional donations, however, are often dropping in, so that the fund may still be benefited beyond the sum already received. The accounts of receipts and expenses—that is, sale of tickets and payments to artists, &c.—have not yet been made up.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE musical outlook for the coming season in Bristol is somewhat richer in interest than usual, and includes the intended performance of many works new to the city. We are especially looking forward to the enjoyment of nine Monday Popular Concerts, instead of the six of last season; and also to the fact that for the first five, which are to be given before Christmas, the band will be considerably augmented. There is some notion of a performance of Beethoven's Choral Symphony towards the close of the season, an idea which we sincerely hope may be carried out. Surely we may reasonably expect that this year the firm establishment of these excellent Concerts will be assured. More subscribers are yet needed to secure the expenses being cleared, and though the accounts of last season, as shown by the Society's report lately issued, are not unsatisfactory, yet it should be remembered that were Mr. Riseley's services as conductor otherwise than voluntary a deficit would have been exhibited. The first Concert is announced for the 6th inst.

There is, however, one feature in the prospect before us next season which is very depressing—that is, the non-continuance of the Classical Chamber Concerts which have for several years past been such a treat to the lovers of music of that description. It could not, of course, be expected that Mr. and Mrs. Pomeroy could carry on the Concerts with the meagre support which Bristol and Clifton accorded to them, and therefore they are now, we fear, finally dropped.

The chief works now under rehearsal by the Festival Choir are Dvorák's "Stabat Mater," Brahms's "Triumphlied" and Haydn's "Creation," which are to be performed at two Concerts to be given at the end of the month, or in the beginning of November, when efficient soloists and Mr. Charles Hallé's band will be engaged.

A grand Concert is announced to be given at Colston Hall, on the 24th inst., by Mr. George Buckland, who has engaged the following celebrated artists:—Madame Valleria, Miss Ella Lemmens, Madame Enriquez, Mr. Joseph Maas, Mr. Barrington Foote, Mr. Harvey Löhr, Mdle. Anna Lang, and Signor Bottesini.

A very fair performance of Rossini's "Stabat Mater" was given at Colston Hall, on Saturday, the 20th ult., by the Bristol Musical Association; the principals were Madame Billinie Porter, Miss F. Armstrong, Mr. E. T. Morgan, and Mr. Montague Worlock. Mr. George Riseley presided at the grand organ, and Mr. Gordon, as usual, filled the post of conductor.

Mr. F. N. Löhr is busy at Plymouth preparing the Vocal Association for a second performance of Gounod's "Redemption," which was such a success last year. This will be followed at Christmas by "The Messiah," and there will be a third Concert later in the season, the programme of which has not yet been decided upon, but it will probably include some new work of interest.

The first of the Exeter "People's Concerts" was given early last month. These are Concerts of popular music at cheap rates.

Mr. Farley Sinkins announces three Subscription days, with two Concerts on each, during the coming season, the first of which will be the 23rd inst., for which date the same distinguished band of artists has been secured that we have already enumerated as engaged to perform at Bristol on the 24th inst.

The Victoria Hall Organ Recitals began on Saturday, the 20th ult., and will be continued as usual during the winter.

The Exeter Branch of the Western Counties Musical Association will give Cummings's "Fairy Ring" and Hutton's "Robin Hood" in November, and later in the season the Association itself promises Handel's "Alexander's Feast" and an Organ Concerto, Mendelssohn's "First Walpurgis Night," and Gade's "Psyche."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE arrangements for the scheme of Choral and Orchestral Concerts are as follows: The season will be ten weeks in duration, commencing Monday, December 8, and terminating Saturday, February 14, 1885, during which period it is intended to give thirteen Subscription Concerts—five choral and eight orchestral. The choral works will be (1) Mendelssohn's "Elijah," on December 16; (2) Handel's "Messiah" on the morning of January 1, 1885; (3) "Messe des Morts" (Berlioz), on January 22; (4) Handel's "Israel in Egypt," on February 10; and (5) selections from the works of Handel on February 12, this last Concert being in commemoration of the bi-centenary of Handel's birth. The Orchestral Subscription Concerts will take place on successive Tuesday evenings from December 9 to the close of the Concerts, with almost unbroken regularity, and the usual popular Concerts will be held every Saturday evening during the season. The following artists have been already engaged: sopranos, Madame Valleria, Miss Thudichum, Miss Minnie Hawk, Miss Annie Marriott, and Miss Clara Samuel; contraltos, Madame Patey, Miss Marian McKenzie, Miss Alexandra Ehrenberg, and Madame Trebelli; tenors, Mr. Edward Lloyd, Mr. Joseph Maas, and Mr. Charles Chiley; basses, Mr. W. Ludwig and Mr. W. H. Brereton; violinists, M. Marsick, Miss Anna Harkness, Herr Robert Heckmann (from Cologne); Pianists, Herr Franz Rummel (from Berlin), Professor H. Barth (from the School of Music, Berlin), and Madame Essipoff. Other engagements are pending. The orchestra will number seventy-six performers, as last season, with Herr Heckmann as *chef d'attaque*, and Mr. Manns, as I mentioned lately, will again be the Conductor.

The orchestral programmes are only in course of consideration, but I learn that Mr. Cowen's Cambrian Symphony will be performed. It is to be hoped that Brahms's latest Symphony, No. 3, will also be given. Chamber music is comparatively seldom heard in Glasgow, but the appointment of Herr Heckmann to the principal violin desk, together with the engagement of three members of his Cologne quartet party in the orchestra, will give an opportunity, which I trust will not be passed over, of including some chamber pieces in the programmes, which will doubtless be a welcome feature to not a few.

In connection with the operations of the Executive Committee of these Concerts, I may mention that in addition to the standing arrangement with the Edinburgh Choral Union for the engagement of the orchestra, it has been also secured for three Concerts in Paisley, two of them instrumental and one choral, Gadsby's "Lord of the Isles" being the work to be performed. There will also be two Concerts at Ayr with the band, at one of which will be given "The Creation," with Mr. McNabb as Conductor; also at Dundee, choral, and at Aberdeen, orchestral, a Concert each.

The Hillhead Musical Association, one of the oldest Societies in Glasgow of a semi-private character, though none of them are very venerable in age, will, during the first half of the season, practise Mendelssohn's "Loreley" and Sullivan's "On Shore and Sea." Mr. W. T. Hoeck, under whose instruction the Society has not fallen behind, to say the least, will be the Conductor as before. Signor Zavertal, now in Woolwich, held the post for some years.

The Uddingston Musical Society, which enjoys the valuable training of Mr. James Allan, Conductor of the Glasgow Select Choir, is to take up Romberg's "Lay of the Bell," which it will doubtless produce in due time with the same great attention to expression that marked the rendering of Cowen's "Rose Maiden" at the last Concert.

At Rutherglen, in the same "air," to use a Scotch word, the Choral Society, conducted by Mr. W. Macintyre, will study Gadsby's "Lord of the Isles."

The Choir of Queen's Park United Presbyterian Church will practise Sullivan's "Festival Te Deum," Mr. Hoeck, Organist of the church, being the Conductor.

Arrangements have been made for a short series of Monday Evening Organ Recitals in St. Andrew's Hall; the first of which was announced to take place on the 29th ult., by Mr. Best, of Liverpool. Some of the leading choirs and choral societies of the city are engaged to sing part-music between the organ performances, and thus lend variety to the entertainment. Mr. Taggart's male-voice choir was announced in connection with Mr. Best's Recital, and Dr. Spark, of Leeds, and other well-known organists will take part in the series. It is well known that the very fine suite of rooms in our west end, known as St. Andrew's Halls, has not been a paying affair to the citizens to whom we are indebted for the building. The time must come, however, when the halls will be self-supporting, but they should long ago have been taken over by the Town Council, our City Hall being a somewhat dingy and shabby building, with surroundings of the most unpleasant nature. The organ of the City Hall, too, to which an organistship is attached, is a miserable instrument. If Glasgow had depended on municipal encouragement of music, the art here would indeed have been in a low condition.

A male voice Choral Society has been started in connection with the 3rd Lanarkshire Rifle Volunteers, being rather a revival of one which had been allowed to die. Some appropriate musical pieces will be studied, but such compositions as Callcott's "Queen of the Valley" will very probably be practised, there being ample musical talent among our Glasgow Volunteers.

An Amateur Orchestral Society has been formed in the southern suburb of Crosshill. It is to be trained by Signor A. Gabriele, who has had considerable orchestral experience, and under whom it is hoped the Society will make a name for itself.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE winter series of Choral and Orchestral Concerts, now for some years established through co-operation with the Glasgow Choral Union, will be resumed for the season on December 10. Eleven Concerts in all will be given, eight of them orchestral and three choral. The choral works are Schumann's "Paradise and the Peri" (December 15) and Mendelssohn's "St. Paul" (January 12, 1885). For the former, Madame Valleria, Miss Alexandra Ehrenberg, and Messrs. C. Chilley and W. Ludwig have been engaged; and for the latter, Misses Clara Samuelli and Hope Glenn and Messrs. Henry Guy and Barrington Foote. A miscellaneous selection from Handel's works will be given on February 9, on the occasion of the bi-centenary of the great Saxon's birth, with Miss Annie Marriott, Madame Patey, and Mr. E. Lloyd as vocal soloists. Mr. Manns will, as before, conduct the Orchestral Concerts, and Mr. Collinson the choral performances. The solo pianists at the former are likely to be Miss Marie Krebs, Madame Essipoff, Herr Barth, and M. Fritz Blumer; while M. Marsick and Herr Heckmann, who is to be the *chef d'attaque* this year, will be among the violin soloists. It was in contemplation at one time to have produced Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," but the idea has had to be abandoned.

The Choral Union has begun its practices, and made very fair progress with its share of the work of the season. Considerable improvement is perceptible in the musical tone of the Society this year, while there is a sensible addition of general culture, which cannot but have a marked effect on the taste of the singing. In-

deed, to speak plainly, there has been for some years an appreciable want of refinement in the Edinburgh Choral Union, the result being that the Society did not take by any means the position it might have held with more care in these matters. Mr. T. H. Collinson, the new Conductor, is an excellent acquisition to the Society, alike by reason of his musical ability and his gentlemanly and courteous bearing, and under his charge progress of the highest character is confidently looked for. The action of the proprietors of the Music Hall, by the way, in restricting the number of sittings, with the view of a wider separation of classes of seats, is likely to have a prejudicial effect on the financial returns, though it is to be hoped better counsels will prevail. The hall is not a large one, and is far from being well-planned or sensibly appointed.

The Choral Society in connection with St. Giles's Cathedral will give a performance of the "Messiah" and the "Creation," Mr. J. O. Sinclair being the Conductor.

Mr. John Kirkhope's Private Choir is practising Barnby's Cantata "The Lord is King."

Mr. Waddell's Choir is studying Bach's "St. Matthew Passion." Mr. Waddell's Chamber Concerts this year are to be held in the evening. The first Concert will take place on the 13th inst.

MUSIC AT THE TURIN EXHIBITION.

No. II.

INTERRUPTED only by the excessive heat of the summer months, the orchestral Concerts at the Turin Exhibition have taken place, and still continue, every Sunday. Fifteen have already been given by the excellent orchestra of the Teatro Regio of Turin, under the direction of Faccio, the programmes being always varied and interesting. Other orchestras from our principal musical cities have been called in from time to time to strengthen our own symphonic power and capacity. In July, for instance, was heard the Bologna orchestra, led by the eminent artist and composer, Luigi Mancinelli. Formed by a phalanx of talented musicians, this orchestra obtained nearly as much success as Martucci's Neapolitan did in May. Mancinelli is now one of the musicians on whom Italy reckons most. He has proved himself the worthy successor to the celebrated and never to be forgotten Angelo Mariani, whose post he now fills at Bologna, and to him we owe the best interpretations of Wagner's music, of which he is a warm admirer. As a composer, he holds a high place; his overtures and intermezzi for the tragedies of "Cleopatra" and "Messalina" are compositions which reveal an original and lively talent. He has also distinguished himself in the writing of church music, being chapel master at St. Petronio, for which he has written a "Missa Solemnis," and he has now ready a romantic opera called "Isora di Provenza," which will be given in October at Bologna with a good company of singers. Amongst the pieces which had most success at Turin may be mentioned his own compositions; a symphony by Beethoven; some fragments by Wagner; and the "Saul" overture, by Bazzini, director of the Milan Conservatoire, this last being repeated to satisfy the enthusiastic calls of the public. A much appreciated curiosity, which had also to be repeated, was "Vieux-temps's Polonaise" for violin solo, which Mancinelli made all his first violins—twenty-two, I think—execute together with a precision and effect which must be heard to be believed. I, to tell the truth, am much against these *tours de force*, but when they arrive at such perfection, one cannot but admire them. Signor Mancinelli's orchestra numbers one hundred and thirty performers. At the fourteenth of Faccio's Concerts, that most important work, the Symphony in D, by Giovanni Sgambati, was performed. The vast learning, elevated views of art, and rare inventive genius of this young composer place him in the highest rank. Although of the advanced school, he does not ape any master, retaining not only a personal, but an Italian character in all his compositions. Wagner held him high in his estimation, as also does Liszt, whose pianoforte pupil he is. Indeed, Wagner it was who introduced him to the Germans, and made him publish at Schott's, of Mayence, his two Quintets, his Concerto for piano and orchestra, and the score of the great Symphony in D.

This work has been heard in London, and much admired when executed at the Crystal Palace in 1882. I assisted at its excellent performance by the Crystal Palace orchestra, and I recollect the great impression it produced on the public. I must also say that I could not but admire the promptitude with which the English noticed the beauties, and understood the structure and symphonic value of a composition, moulded in the purest classic form, and in which not a single concession is made to vulgar or common-place effects. Sgambati, however, had the same flattering appreciation given to his work in Paris, when it was performed at the Trocadéro at one of the international Concerts.

At Turin it caused a decided *fanatismo*; intense attention during the five movements of the symphony; loud applause at the most salient points; and an *encore* for the charming serenade which precedes the finale. The programme of this memorable fourteenth Concert was completed by the overture to "La part du diable," by Auber, the prelude from "Tristan and Isolde," by Wagner, and Mancinelli's overture to "Cleopatra."

A few words now on the exhibition of musical instruments, but only in a general way, for the particulars are too poor to be worthy of a detailed description. The centre of the great industrial gallery, communicating with the concert hall, is devoted to the musical instruments, their presence being made obvious not only by the towering organs, but at times also by the unconnected sounds of the pianos and harmoniums, which inspired lovers of music play at the same time, each one suiting his own taste. On the walls are painted many lyres, suggestive of the utmost bad taste.

Naturally there is an abundance of pianofortes, and with these I will occupy myself, especially on account of their industrial importance, a thing too little attended to in Italy, where a great deal is said about musical supremacy, but where, in many cases, we are very inferior to other nations. For pianos we are ever subjected to foreign importations, as not only France, Germany, England, Russia, and America, have better makers, but even the small countries of Belgium and Switzerland. I do not deny that a piano may be a rascally tormentor; but now that it is a necessary household article, there ought to be in Italy a proportionate production to the demands on such a trade. Makers should not only be able to furnish vertical instruments by the dozen, but ought to finish grand pianos of real worth. We have a few makers, their names are Brizzi and Nicolai, at Florence; Aymonimo and Roseler, at Turin; Maltarello, at Vicenza; and no doubt they have progressed since the days when they were simply cabinet makers, who put together a few boards in the shape of a piano in which to stow away hammers and keys made in Paris or Vienna. So great, indeed, is the diffidence felt by an Italian maker that the best amongst the pianos manufactured here are always marked with some foreign name. The progress made since the Milan exhibition in 1881 is remarkable, and be it noted during that period, not only has every help been denied by Government which it would seem, hates music, but instead of increasing the duty on foreign pianos it has diminished it, and an increase has been put on all foreign material necessary to the fabrication. Vertical pianos are better made here than grands, and their sale is great, owing to their moderate price. The grands fail generally in evenness, the centre is often veiled and nasal in tone, and the bass generally hard and dry. The treble, on the contrary, is nearly always good, clear and brilliant. However, these defects are now decreasing, and I met with some grands which might sound well for concert playing.

Still inferior to the pianos are our organs. But in a country where cavatinas and dance-music are oftener played on the organ than Frescobaldi's or Bach's specially-written compositions, what is to be expected? Meanwhile, the makers follow the old track—make cheap instruments provided with noisy stops, and wanting the necessary pedals to play Sebastian Bach's grandest fugues. The best of the four or five organs exhibited at Turin is that built by Collino Brothers, at Turin, and those who have not heard the instruments at the Albert Hall or at the Trocadéro may feel satisfied with it.

The musical season at Turin closed well with performances at the Regio. "Mefistofele," by Boito, splendidly

inaugurated them, the chief attraction in it being the admirable singing and acting of Signora Pantaleoni (*Margherita*). Great ovations were obtained by Faccio for his line execution of the Prologue. "Dejanice," by Catalani, will follow "Mefistofele." This opera, given last year at La Scala, only obtained a mediocre success, owing to the tenor's important part being rendered by Verguier, then completely deprived of voice. At Turin this part is to be taken by Mierzwinsky, who undoubtedly will not fail in this particular.

F. FILIPPI.

THE Crystal Palace Saturday Concerts will commence on the 18th inst. There will be twenty Concerts, ten before and ten after Christmas. The programmes for the first ten Concerts contain many items of much interest to amateurs, and include the following works:—Brahms—Third Symphony in F (first time at these Concerts); Beethoven—Symphonies Nos. 3 and 5, Pianoforte Concerto in E flat, and Violin Concerto; Schubert—Symphony No. 9, in C; Schumann—Symphony No. 3, in E flat (Rhenish); Liszt—Orchestral Interlude, "Salve Polonia" (first time in England); Cowen—Symphony No. 4, in B flat minor (first time at these Concerts); A. C. Mackenzie—Instrumental Movements from the "Rose of Sharon"; Saint-Saëns—Pianoforte Concerto No. 2, in G minor, &c., &c. At the sixth Concert, on November 22, Gounod's "Redemption" will be repeated, and at the tenth Concert, on December 20, Berlioz's *Te Deum* for three choirs, with Orchestra and Organ Concertante, will be given for the first time in England. For the Concerts after Christmas, commencing February 14, it is announced that the bi-centenary birthdays of Handel and Bach will be celebrated by a selection from their works; that Brahms's birthday on March 7 will be signalled by the production of his Fourth Symphony, should the work be ready for performance; that Raff's last Symphony, "Im Winter," will be produced on February 21; that Selections from Wagner's later Operas will be given, and that Beethoven's Choral Symphony will be performed at the last Concert. The artists engaged are: Vocalists—Madame Valleria, Miss Minnie Hauk, Miss Mary Davies, Mrs. Hutchinson, Miss Griswold, Miss Hilda Wilson, Madame Trebelli, Madame Patey, Mr. E. Lloyd, Mr. J. Maas, Mr. Pyatt, and Mr. Santley; Pianoforte—Mdlle. Clotilde Kleeborg, Mr. Franz Rummel, Herr Barth, and M. Fritz Blumer; Violin—Mynheer Theodor Werner and Herr Robert Heckmann; Violoncello—M. Jules Lasserre. Mr. Mann's Benefit Concert will take place on April 25.

In our last number we gave a list of some of the principal compositions to be performed during the coming season by the Sacred Harmonic Society at St. James's Hall, and we now find by the prospectus, just issued, that Bach's "God's time is the best," and Goetz's "By the waters of Babylon" will be included in the programmes of the six Concerts, commencing on November 7. An important feature of the season will be the performance of Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," in which Miss Emma Nevada will make her *début* in London, the singers being, with one exception, the same as those engaged for the work at the Norwich Festival. This will be produced at the first Concert, under the conductorship of the Composer.

MR. ISAAC ABBOTT, of Leeds, has just erected in the Church of the Ascension, Balham, an organ of three manuals, forty-one stops, six composition pedals, those of the great organ acting on the pedal organ; double-action foot pedal to great to pedals; tremulant to the swell organ, the pedals as recommended by the College of Organists. This instrument will be opened at the Harvest Festival on the 2nd inst., when a selection of music will be played by Mr. Adolphus Antoine.

FROM Sydney, Australia, comes the intelligence of the early death (aged thirty-one) of Miss Clara Whomes, an excellent pianist who occupied a leading position in the musical circles of this important colonial centre. Miss Whomes was a student at the Royal Academy of Music for nearly four years, and her loss will be severely felt by the music lovers of the district in which she had laboured during the latter portion of her brief career.

THE Royal Albert Hall Choral Society, in its prospectus for the season 1884-5, announces ten Concerts. A special interest will be felt in these performances, as it has been decided to produce Wagner's "Parsifal" for the first time in this country, and—very wisely, we think—in the original German. Two representations of this important work will be given—at the first Concert, on Monday evening, November 10, and on Saturday afternoon, November 15—and the original artists from Bayreuth, Fraulein Therese Malten (Royal Singer, Dresden), Herr Heinrich Gudehus (Royal Singer, Dresden), Herr Theodor Reichmann (Royal Singer, Vienna), and Herr Gustav Siehr (Royal Singer, Munich), have been specially engaged for the occasion. The following works will also be given during the season: Berlioz's "Faust," Mendelssohn's "Elijah," Haydn's "Creation," Gounod's "Redemption," Handel's "Messiah," and (if arrangements can be made for its production) Berlioz's "Te Deum." Engagements have been concluded, or are pending, with Madame Albani, Madame Valleria, Miss Griswold, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Charles Wade, Mr. Santley, Mr. Henry Pyatt, Mr. R. Watkin Mills, and Mr. Barrington Foote. The Conductor is Mr. Barnby (to whose exertions the Society owes so much of its success), and Dr. Stainer presides at the organ.

A SPECIAL Service of Thanksgiving for the Harvest was held in St. John's Church, Waterloo Road, on Thursday, the 25th ult., the choir of the church being joined by that of the mother church of St. Mary, Lambeth, and accompanied by a small orchestra of strings and wind, in addition to the organ. We understand that this is the first occasion on which any orchestral instruments have been introduced into this church, and it is therefore a double pleasure to record the success which attended the efforts of those responsible. The singing of the choirs was marked by good tune and purity of tone throughout, and both solos and choruses were highly commendable. The music consisted of Tours's Evening Service in F, Dr. Stainer's anthem "Ye shall dwell in the Land," and, after the sermon, Dr. Wesley's "Blessed be the God and Father," besides several well-known hymns in which the congregation joined very heartily. The same Service was rendered on the previous evening, but without orchestral accompaniment, at Lambeth Church. On each occasion, Mr. Henry J. Dart, Organist of St. John's, presided at the organ, and Mr. Ernest Slater, Organist of Lambeth Church, conducted.

THE prospectus of Mr. J. A. Mathews's "Choral and Orchestral Society," in Cheltenham (founded in 1870), announces weekly Oratorio Practices during the season 1884-85, and also (provided a sufficient number of members can be procured) an Afternoon Class for Oratorio Practice, Violin Classes, and a Ladies' Harmony Class. The regulations for the Singing Competition of 1885 are also given; and the dates of the Annual Examinations of Vocal and Instrumental Music, and of Elementary Musical Knowledge, in connection with Trinity College, London. A great success was achieved last season by the two Concerts which were given, at the first of which the Handel Festival Selection, 1883, and at the second Gounod's Oratorio "The Redemption," were performed; and the first Concert of the coming season is advertised to take place in the Assembly Rooms, on Tuesday evening, November 11, the programme to consist of Rossini's "Stabat Mater," and Mr. C. H. Lloyd's Cantata "Hero and Leander," produced at the recent Worcester Festival, to be conducted by the composer.

THE Harvest Festival at St. Michael's, Bowes Park, was celebrated on Wednesday, the 24th ult. The choir at Evensong was largely augmented, numbering over fifty voices, and was accompanied by an efficient orchestra of twenty performers. The music comprised: Service in E flat by Dr. Stainer, a new anthem, "Blessed be Thou," by Dr. Bunnett, and Chorus after sermon, "The Heavens are telling." At the conclusion of the service the overture to "Saul" was performed, the solo organ part being supplied by Dr. C. W. Pearce, who also presided at the instrument throughout the service. Mr. Henry J. Baker conducted.

THE Borough of Hackney Choral Association has issued its prospectus for the coming season, which promises to be of considerable interest. Foremost in importance is the announcement of Dvorák's "Stabat Mater," a work which has lately attracted such well-deserved attention. Mendelssohn's "Athalie" will also be given by the choir, but without the customary recitations; and at the same Concert a selection from the works of Handel will be brought forward, including some very fine but little-known pieces from "Time and Truth" and "Hercules." Haydn's "Creation" is to occupy one of the evenings, and at the last Concert of the season a selection will be given from the works of living English composers, the most important being Mr. Cowen's "St. Ursula" and Mr. A. C. Mackenzie's orchestral ballad "La belle Dame sans Merci." The Concerts will be given, as usual, in Shoreditch Town Hall, and Mr. Ebenezer Prout will continue to hold the post of Conductor.

THE Birmingham Festival Choral Society, under the conductorship of Mr. Stockley, promises for the season 1884-85, a series of four Concerts at the Town Hall, commencing on the 30th inst., the list of works to be performed comprising Mendelssohn's "Elijah," Schubert's Grand Mass in E flat, J. F. Barnett's Cantata "The Ancient Mariner," a selection from the compositions of Handel, Spohr's Oratorio "The Last Judgment," and Smart's Cantata "The Bride of Dunkerron." The vocalists engaged are Madame Valleria, Miss Anna Williams, Mrs. Hutchinson, Miss Thudichum, Madame Enriquez, Miss Helen D'Alton, Miss Damian, Mr. E. Lloyd, Mr. Joseph Maas, Mr. J. W. Turner, Mr. Harper Kearton, Mr. Bridson, Mr. Barrington Foote, Mr. Ludwig, and Signor Foli; Organist, Mr. Stimpson. The annual performance of "The Messiah" will take place on December 26, the solo vocalists being Miss Clara Samuelli, Madame Mudie-Bolingbroke, Mr. Joseph Maas, and Mr. Brereton.

THE Nottingham Sacred Harmonic Society promises three Subscription Concerts for the season 1884-85, the first, at the Albert Hall, on the 29th inst., when Berlioz's "Faust" will be performed, conducted by Mr. Charles Hallé (vocalists, Miss Mary Davies, Messrs. E. Lloyd, H. Pyatt, and Santley); the second, at the Mechanics' Hall, on December 11, the work selected being Handel's "Judas Maccabæus," under the conductorship of Mr. John Adcock (vocalists, Madame Valleria, Miss Marian McKenzie, Messrs. J. Maas and Harrison); and the third, in the same room, on March 12, 1885, the programme to consist of Signor Randegger's Cantata "Fridolin," and Mendelssohn's "Loreley" and "Walpurgis Night," when it is hoped that Signor Randegger will be able to conduct his own work, the vocalists engaged on this occasion being Madame Marie Roze, Messrs. Harper Kearton, F. King, and Brereton.

THE prospectus of the North London Musical Society, which has just been forwarded to us, announces that it is established for the "advancement of all branches of music amongst its members, and to provide the highest class of Instruction and Practice at the lowest possible cost." There will be a Choir, an Orchestra (curiously enough consisting of "strings only"); six Concerts are to take place during the season, musical soirées are to be held monthly, and three balls are to be given on dates yet to be fixed; but whether the music for these entertainments is to be selected from the stringed orchestra of the establishment is not stated. The musical director is Herr Heinrich Kreuz, and there is a list of patrons and of the members of the committee; but, considering that the "highest class of instruction" is promised, it seems strange that the prospectus should be silent as to the names of the professors engaged.

THE first Concert for the coming season of the Monday Popular Concerts will take place on the evening of the 27th inst., and the series will comprise twenty-one performances, from that date until March 30, 1885. Twenty Concerts will also be given on Saturday afternoons, extending from November 1 to March 28, 1885. The prospectus is not yet issued; but the season will commence with Herr Barth as pianist, Madame Norman-Neruda, first violin, and Signor Piatti, violoncello.

THE seventeenth series of Concerts of the Wolverhampton Festival Choral Society will commence on November 3, with Cowen's "St. Ursula" (conducted by the composer) and Bennett's "May Queen." On December 29 "The Messiah" will be given, and on January 26, 1885, an Orchestral Concert will take place, at which some rarely heard examples of Handel's works will be performed, in recognition of the bi-centenary of his birth. On March 20 the bi-centenary of the birth of Bach will be celebrated by a performance of the "Passion" (St. Matthew). The vocalists include Mrs. Hutchinson, Miss Anna Williams, Miss Mary Davies, Mdlle. Elly Warnots, Miss Hope Glenn, Miss E. Lloyd, Mr. E. Lloyd, Mr. J. Maas, Mr. H. T. Bywater, Mr. Wade, Mr. Brereton, Mr. R. Hilton, and Mr. F. King. The band and chorus will consist of 300 performers, under the conductorship of Dr. Swinnerton Heap.

The St. Leonards and Hastings Choral Union, under the conductorship of Dr. Abram, announces that Gounod's Oratorio "The Redemption" will be given at a special service, to be held in St. Paul's Church, on Wednesday evening, the 22nd inst. A performance of Mendelssohn's Oratorio "Elijah" will take place on Wednesday evening, November 19; Spohr's "Last Judgment" will be given on December 3, and Mendelssohn's "Hymn of Praise" on December 17. Dr. Abram's Oratorio "The Widow of Nain," with a new work, will be rehearsed after Christmas; and, as 1885 will be the bi-centenary of the birth of Handel, "Israel in Egypt" and "The Messiah" will be put into rehearsal early in the new year, performances of which will take place about Eastertide, when it is anticipated that a grand Handel Musical Festival will be held in the Borough.

The prospectus of Mr. Stockley's Orchestral Concerts, at the Town Hall, Birmingham, for the coming season, announces a series of four Concerts, the compositions selected for performance including Cowen's new Welsh Symphony (conducted by the composer), Beethoven's 7th Symphony, Raff's Italian Suite, Mendelssohn's "Midsummer Night's Dream" music, Saint Saëns's "Le Rouet d'Omphale," Cowen's "Language of the Flowers," &c. The artists engaged are Madame Rose Hersee, Miss Clara Samuëll, Fraulein Heffelmann, Madame Patey, Madame Trebelli, Mr. E. Lloyd, Mr. Joseph Maas, Mr. Brereton, and Signor Foli; pianoforte, Miss Agnes Miller; violin, Mr. Carrodus; violoncello, Mr. Ould; and organ, Mr. Stimpson. The first Concert takes place on the 16th inst.

THE 188th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 5th ult., under the direction of Mr. Joseph Monday. The artists were Miss Woodhatch, Miss Bessie Diamond, Miss Leonora Pople, Mr. W. Nicholl, and Mr. Chaplin Henry. The part-songs by the choir included "Where art thou, beam of light?" Bishop; "Fairy Song," A. Zimmermann; "In these delightful pleasant groves," Purcell; "All among the barley," E. Stirling, and "Who shall win my lady fair," R. L. de Pearsall; the last two items being deservedly redemanded. Miss Spearing and Mrs. Edmonds contributed pianoforte solos, and Mr. F. R. Kinke played the accompaniments. The Concert was one of the best ever given by the Society.

THE members of the Grosvenor Choral Society gave their 151st Monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. The programme consisted of a miscellaneous selection. The solo vocalists were Miss Maud Cameron, Mrs. Isabel Browning, Mr. Arthur Weston, and Mr. Alfred Grieve, all of whom were well received in their respective solos, &c. The part music was exceedingly well rendered. Mr. H. C. Tonking contributed two violin solos, Mr. G. R. Egerton and Mr. George Winny presided at the pianoforte, and Mr. David Woodhouse conducted.

THE prospectus of the South London Choral Association announces that during the season will be performed Handel's "Judas Maccabeus" and "Acis and Galatea," Van Bree's "St. Cecilia's Day," Costa's "Eli," Gaul's "Holy City," and Bennett's "May Queen." An orchestral Concert will also be given. The various classes in connection with the Institute will continue their operations as heretofore. Mr. Leonard C. Venables retains the post of Principal of the Institute and Conductor.

THE Tufnell Park Choral Society, now entering upon its thirteenth season, recommences its practices on the 7th inst., in the St. George's Church Room, Carleton Road, Tufnell Park, under the conductorship of the founder, Mr. W. Henry Thomas. It has been resolved that a small amateur orchestra shall be formed to accompany the choir during a portion of the time appointed for each meeting; and, should the band become sufficiently numerous, the last half-hour will be devoted entirely to orchestral music. The works to be rehearsed, with a view to their performance during the season, are Mr. C. H. Lloyd's Cantata "Hero and Leander," Mr. A. C. Mackenzie's Oratorio "The Rose of Sharon," and selections from several important compositions of past and present masters.

THREE Subscription Concerts are announced to be given by Mr. Spark at the Public Hall, Worcester, during the season 1884-85, commencing on November 3. The artists engaged are Miss Ella Lemmens, Madame de Fonblanque, Madame Carlotta Patti, Madame Enriquez, Madame Isabel Fassett, Miss Jennie Dickerson, Mr. Joseph Maas, Mr. Henry Guy, Mr. Farley Sinkins, Signor Ghilberti, and Mr. Barrington Foote; Pianoforte, Mr. Harvey Löhr and Signor Tito Mattei; violin, Mdlle. Anna Lang, Miss Bertha Brousil, and Signor Papini; violoncello, M. de Munck; double-bass, Signor Bottesini; organ, Dr. Spark; Conductors, Mr. Harvey Löhr and Signor Mattei.

THE twelfth Annual Festival of the London Church Choir Association will take place in St. Paul's Cathedral on Thursday, November 6, commencing at 7.30 p.m. A new Evening Service (in C major), composed specially for the occasion by Mr. Thomas Tallis Trimmell, Mus. Bac., Oxon., will be produced; and for the Anthem will be repeated Henry Smart's "Lord, Thou hast been our refuge," composed for and performed at one of the past meetings of the Association. The Service Book, which has just been published, also contains new hymn-tunes and chants, written for the occasion by Mr. E. H. Turpin and others.

THE Orchestral Society at Bromley (Kent) resumes, in increasing numbers, its weekly practice on Saturday, the 4th inst. For immediate rehearsal are chosen Mozart's Symphony in E flat, Handel's Overture to "Samson," Raff's "Festmarsch" (Op. 139), and Gounod's "Funeral March of a Marionette." The Plaistow and Bromley Choral Society likewise meets about the same time, and intends to begin its labours with Handel's "Let thy hand be strengthened" and Jensen's "Feast of Adonis." These will be soon followed by either Barnett's "Ancient Mariner" or Hofmann's "Melusina." Mr. F. Lewis Thomas is re-appointed Conductor of both Societies.

At a special General Meeting of the Gravesend and Milton Choral Association, held on the 9th ult., it was arranged to give three Concerts, under the direction of Mr. Charles R. Green, during the season 1884-85. At the first Mendelssohn's "Elijah" will be performed, the second will consist of a Miscellaneous Selection, and for the third the Committee will choose a new work by one of the living composers, in response to the favourable reception given to the production of Benedict's "Graziella" and Gounod's "Redemption." The season will commence during the present month.

MR. WILLIAMS gave a Concert, at the New Cross Hall, on August 30, which was well attended and highly appreciated. The feature of the evening was the production of an Operetta "A Cruise in the Bay of Biscay," words by Mr. Ernest A. Williams, and the music by Mr. A. G. Pritchard. The Operetta was preceded by a miscellaneous selection, in which Miss E. Pritchard won several encores, and Mr. Pritchard was very successful in his musical sketches. Mr. John Cross, Miss Perry, and Mr. Williams gave valuable aid.

AN American paper informs us that Mr. F. N. Crouch, composer of "Kathleen Mavourneen," "Dermot Astore," &c., is now engaged on an Autobiography, which will be called "Before and Behind the Scenes." The work will embrace sketches of theatrical authors, musical composers, painters, singers, and dancers during the present century. The first volume was completed many months ago, and the second is far advanced.

At the Tonyfelin Chapel, Caerphilly, on Wednesday evening, the 10th ult., Mr. Brinley Richards delivered a Lecture upon Ancient and Modern Music, interspersed with numerous pianoforte selections from the works of the great masters, illustrating the progress of music from the 15th to the 19th century. The lecturer gave his services gratuitously, as a compliment to the Rev. J. P. Davies, the pastor of the chapel. The vocal parts were rendered by Mr. Tom Felix and Llinos Rhondda, who were loudly applauded, and, in one instance, received an encore to which they responded.

A CONCERT was given at the Birkbeck Institution on the 3rd ult., by the members of the Violin Classes, under the direction of Mr. W. Fitzhenry. The rendering of the selections by the classes reflected much credit on the instructor, and received considerable applause. The vocalists, Miss Margaret Hoare, Mr. Edwin Bryant, and Mr. J. T. Hutchinson, were successful in their songs, &c., and Mr. T. E. Gatehouse won enthusiastic encores for his violin solos. The programme was varied by an excellent reading by Mr. W. E. George. Mrs. W. Fitzhenry and Mr. H. M. Higgs presided at the pianoforte.

MR. H. F. SCHRÖDER, formerly of St. George's Chapel, Windsor, who died at St. Albans (where he had been Organist of St. Peter's Church upwards of thirty years) on August 29, was a pupil of the late Mr. C. Lucas, and had proved himself an accomplished musician by the composition of several successful pianoforte pieces, a Sacred Cantata, and an unpublished Oratorio, "Gideon." His father, Charles Schröder, is the sole surviving member of the Private Bands of George IV., William IV., and her present Majesty.

WE regret to announce the death of Mr. Thomas Wyatt Gunning, which took place at Ventnor, Isle of Wight, on the 14th ult. Although a barrister by profession, Mr. Gunning was a well-known amateur musician, and took the deepest interest in all matters relating to the art. He also occasionally contributed to the musical columns of the press, and many years ago was connected with THE MUSICAL TIMES.

THE Royal Victoria Hall and Coffee Tavern (long known as the Victoria Theatre) has now opened for the season. Amongst the attractive items promised are what are now termed "Variety Entertainments" and Lectures; Professor André's Alpine Choir, with soloists, being announced to appear every Monday evening. We trust that the enterprise shown by the managers of this Institution will meet with well-deserved reward.

THE prospectus of the Dover Harmonic Society promises three Concerts during the season 1884-85. Handel's "Messiah," Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and J. F. Barnett's "Ancient Mariner" being the works selected for performance. The first Concert takes place on December 9.

MENDELSSOHN'S "Hymn of Praise" will be sung, with full orchestral accompaniment, at Holy Trinity, Tulse Hill, on Saturday, the 4th inst., in celebration of the annual Harvest Festival. The arrangements are in the hands of Mr. Humphrey J. Stark, Mus.B., Organist of Holy Trinity, who will conduct the Service and Cantata.

THE Organ Recital on the Albert Hall organ, in connection with the Health Exhibition, on Wednesday, the 3rd ult., was given by Mr. W. Pinney, whose performance included the March from Costa's "Eli," Chopin's Prelude in E minor, a selection from "Dinorah," and other items, all of which were much appreciated.

THE competition for the Henry Smart Scholarship took place at the Royal Academy of Music on the 25th ult. The examiners were Messrs. H. C. Lunn, Walter Macfarren, H. R. Rose, C. E. Stephens, and Sir G. A. Macfarren (Principal), Chairman. There were four candidates, and the scholarship was awarded to William John Kipps.

A HANDSOME timepiece was recently presented to Mr. F. E. Choveaux by members of the congregation of All Saints', Battersea, on the occasion of his resigning the office of Organist, which he has filled for four years and a half. A beautifully illuminated testimonial was also given to Mr. Choveaux.

THE Highbury Philharmonic Society announces four Concerts for the coming season. The works to be performed will be selected from Mr. C. H. Lloyd's new Cantata "Hero and Leander," Mendelssohn's "Walpurgis Night" and "Midsummer Night's Dream," Rossini's "Stabat Mater," Gade's "Crusaders," and Handel's "Alexander's Feast." The rehearsals commence on the 6th inst. Dr. J. F. Bridge retains his post as Conductor.

MR. HULBERT L. FULKERSON has returned to town from Cleveland, Ohio, where he has been singing with much success at the May Festival and also at a large number of Concerts with Madame Trebelli, Miss Beebe, Mr. Whitney, and others.

A CHORAL Festival will be held at the Church of St. Augustine and St. Faith, Watling Street, E.C., on Monday evening next, the 6th instant (St. Faith's Day), commencing at 7.30. At the conclusion of Evensong, Dr. Stainer's Cantata "The Daughter of Jairus" will be sung.

THE Anniversary Service in connection with the Guild of St. Luke will be held at St. Paul's Cathedral, on Friday evening, the 17th inst. (the eve of St. Luke's Day), at half-past seven. The musical arrangements will be entrusted to the choir of the Lay Helpers' Association.

THE Manningham Vocal Union, under the conductorship of Mr. James H. Hooks, announces for the thirteenth session Mr. C. Harford Lloyd's new Cantata "Hero and Leander," Jensen's "Feast of Adonis," and Sir Julius Benedict's "Graziella."

A PERFORMANCE of Mendelssohn's "Antigone" will be given at the Walworth Scientific and Literary Institution, on the 28th inst., under the conductorship of Mr. W. J. S. Gadsby. The English version of the drama, by W. Bartholomew, will be recited by eight elocutionists.

THE Auckland Musical Society commenced its practices on the 23rd ult., in the South Road Schoolroom, when Mendelssohn's "St. Paul" was put into rehearsal, the performance of the work being fixed for Tuesday, December 16.

THE Clapton Philharmonic Society will practise for the ensuing season A. C. Mackenzie's "Rose of Sharon" and "The Bride," C. Harford Lloyd's "Hero and Leander" and Jensen's "Feast of Adonis." Dr. Gordon Saunders is the Conductor.

REVIEWS.

Drei Lieder. Gedichte von O. Roquette. Englische Übersetzung von Mrs. D. V. Ashton, für Sopran oder Tenor, mit Begleitung des Pianoforte von Algernon Ashton. Op. 8. [Leipzig: Breitkopf und Härtel.]

THESE three songs, although truly German in feeling, should command an extensive sale amongst English vocalists, who now begin so thoroughly to appreciate the *Lieder* of Robert Franz as to make them turn aside from the conventional songs of the day. No. 1, "In der Fremde" ("In a strange land"), has a continuous independent pianoforte accompaniment, so inseparably woven in with the voice part as to demand perfect sympathy between singer and player; No. 2, "Waldruhe" ("The repose of the forest"), has an appropriately tranquil theme, charmingly accompanied; and No. 3, "Neuer Frühling" ("Youthful Spring"), is a joyous and animated song, which might take rank with many on the same subject by the standard writers. In all these pieces the treatment, both of voice and pianoforte, is so excellent as to appeal most decisively to an artistic audience; and we cannot too earnestly commend them to professional, as well as to high-class amateur singers.

Tarantelle for the Pianoforte. By Stephen Jarvis. [B. Williams.]

THE conventional form for our modern specimens of dance tunes seems to be so decided that tolerably good performers could play one extempore. The Tarantella has always been a favourite, and when we say that any lively subject running along with two triplets in the bar, with occasional breaks, in the minor key, and a change in middle of the piece into the tonic major, will satisfy

eighteen listeners out of twenty, there can, perhaps, be no obvious reason why a composer should write for the other two, unless he really wishes to become a martyr to his art. Mr. Jarvis comes not before us for the first time as a composer of this style of piece, and we may conscientiously say that, although slavishly adhering to the model we have indicated, he has here given us a really good specimen of the Tarantella. The theme in A minor is full of life, and its repetition in A major is effective, though hardly laying claim to the merit of novelty. Both for practice and performance we recommend this piece to all amateurs with agile fingers.

Little Bo-Peep. Humorous Part-song for four voices. Composed by Harry Dancy. [Novello, Ewer and Co.]

It is becoming quite the custom to compose nursery ditties as Part-songs and to set nursery tales as Cantatas. Like every other fashion, there is a danger of these compositions wearing out their welcome; but, judging from the specimen before us, Mr. Dancy has as much right to enter the field as many who have already achieved a success with such works. There is much feeling for the humour of the words displayed throughout this song, the treatment of the phrase "When she awoke, she found it a joke," especially, being extremely effective. If well sung, this little composition could not fail to be warmly received.

A Village Story. Song. Words by Mary Mark Lemon. Music by Jules de Sivrai.

[Stanley Lucas, Weber and Co.]

ALTHOUGH, of course, the "old story," this unpretentious little ballad, both in words and music, will commend itself to all who love to tell a simple tale appropriately coloured for voice and pianoforte. The occasional alterations of time are effective, and the harmony to the line "The old church-bells are chiming," contrasts well with that which surrounds it, and sympathises happily with the feeling of the poetry.

Autumn Dreams. No. 1. For the Pianoforte. Composed by E. Clara Guillin. [Ambrose and Co.]

It appears that there are two numbers of "Autumn Dreams," but only one has reached us. This is a well written Adagio in C minor, having, as it indeed should have, all the effect of an improvisation. If this composer can give us any amount of pieces as refined and artistic as the one before us, they will be certain to make their way, even in this over-productive age.

Four Characteristic Pieces for the Pianoforte. By Henry Stiehl. [Goddard and Co.]

THERE is, perhaps, a little want of interest in these Sketches as pieces, but as Studies for touch and phrasing they are excellent. No. 4 is, perhaps, the most pleasing of the set, and for amateurs who cannot play as freely in C sharp minor as in more usual keys, it will be found excellent practice. All the pieces are written for somewhat advanced performers; but there is no undue display of technical power as a pianist, or scholastic knowledge as a theorist; and students desirous of adding to their stock of modern sterling music cannot do better than procure Mr. Stiehl's latest contribution to our rapidly increasing repertory.

Lament on the Death of His Royal Highness the late Duke of Albany. Composed for the Pianoforte by Lillie Albrecht. [Duncan Davidson and Co.]

It is not often that occasional pieces live long after the occasion which called them forth has passed away; but this unpretentious little sketch may be conscientiously commended on its own merits; and being thoroughly within the reach of even moderate players who can command variety of touch, will no doubt become a general favourite.

Impromptu in F major. For the Pianoforte. By Charles Hallé. [Forsyth Brothers.]

As an able exponent of the thoughts of others, Mr. Hallé has so nobly earned a name in this country that he has a right to be heard when he addresses us in his own person. His reticence as a composer must increase our estimate of his modesty when we find so excellent a piece from his pen as the Impromptu before us. Imbued with a knowledge of, and love for, the classics of the pianoforte, and a consum-

mate master of his instrument, we might reasonably expect that he could write nothing which would not be welcomed by musical listeners; but in this composition we have not only the grace and refinement of an accomplished artist, but the charm of melody which appeals to all; and although nimble fingers are indispensable for its due realisation, the piece will be certain to please even in that mixed assembly known as a "drawing-room audience."

Bonnie Lassie. Song. Written by Robert Allan. Composed by Arthur C. Haden.

[London Music Publishing Company.]

MR. HADEN has here given us a charmingly fresh and melodious little song, with just as much of the Scottish flavour as the words seem to suggest. The slightly varied harmony at the commencement of the second verse is extremely effective. We shall be glad again to welcome a composer who can provide us with such pure and healthy vocal trifles in these troublous musical days.

Bach's Sacred Air, "My heart ever faithful." Transcribed for the Pianoforte by Berthold Tours.

[Weekes and Co.]

THE more students are trained to "sing" on the pianoforte the better; and this is why we always look with favour upon "Transcriptions" of vocal pieces, of course always assuming that the music is worth transcribing, and that the task is performed by a thoroughly competent artist. Both these conditions are fulfilled in the composition before us; and we cannot therefore too strongly recommend it to pianists of classical taste. Bach's beautiful air is too well known to need any comment upon its merits from us; and the attractive manner in which Mr. Tours has arranged it for our household instrument should ensure for it a wide acceptance.

How to excel in Singing and Elocution. A Manual for Lady-Students. By Jessie Murray-Clark.

[Cramer and Co.]

We cannot say that we see anything original in this book; but the facts gleaned from more important essays will be found carefully arranged, and throughout her work the authoress shows an intimate practical knowledge of the subject. The remarks on Elocution are extremely good.

Overture to Sir Frederick Onseley's Oratorio "Hagar." Arranged for the Organ by B. W. Horner.

[Novello, Ewer and Co.]

IN our last issue we noticed an organ arrangement of Sir F. G. Onseley's Overture to "St. Polycarp." Here is a transcription of the prelude to the later oratorio, which it may be remembered was produced at the Hereford Festival in 1873. Structurally, it consists of an introductory *Maestoso pomposo* in E minor, leading to an *allegro* in the same key, both in common time. The principal movement is very spirited, the flowing and tuneful second subject, however, affording the requisite relief. The Overture comes to a bright conclusion in the major key. In general, the style is more modern than might be expected, and the piece would form an effective item in the programmes of organ recitals.

Magnificat and Nunc Dimittis in A. By John E. West. [Novello, Ewer and Co.]

THIS may be declared, without hesitation, to be one of the best settings of the evening canticles recently produced. Mr. West is evidently a sound musician, and he has apparently studied the music of our classic church composers with advantage. In the combined vigour and solidity of his music his service is somewhat suggestive of the style of Goss, but he indulges more freely in abrupt transitions of key and in chromatic progressions. He never, however, permits liberty to degenerate into license, and his work may, therefore, be commended alike to conservative and progressive choirmasters.

FOREIGN NOTES.

A NEW opera by Herr Wilhelm Freudenberg, entitled "Cleopatra," is shortly to be brought out at the Bremen Stadt-Theater, whereof Herr Angelo Neumann, the energetic *impresario* of the, now defunct, so-called "Wagner Theater," is at present the managing director. Wagner's

"Nibelungen" will also be produced here during the season. Herr Neumann, it must be admitted, fills his new post with zeal and ability, and is likely to raise the hitherto obscure operatic establishment of Bremen to a position of eminence in Northern Germany, similar to that acquired for its sister Hansa-town, Hamburg, by director Pollini. We heartily wish Herr Neumann every success. Decentralisation, whatever its drawbacks in a political sense, has rendered an immense assistance to the development of art in Germany in past years, when every ruler of a principality, however small, took a pride in fostering its progress or at all events maintained an establishment around which such tendencies might cluster and constitute it at any moment into an artistic centre, recognised as such by the entire musical world. Now that the German Empire has been firmly established, politically, it is a matter of congratulation for art-lovers generally to notice that, so far from the residential theatres of the minor states materially suffering in their artistic influence by the change, renewed activity is being displayed by not a few of them, while some of the purely municipal establishments, notably those of Hamburg, Leipzig, Frankfurt, and Bremen, have within the last few years either already become or are in a fair way of becoming distinct centres of musico-dramatic art. Hence, although a number of high-minded dramatic artists have within recent times constituted themselves into a company for the establishment of a model German stage (Deutsches Theater) at Berlin, no similar attempt has, as yet, been made in the new German capital as regards the lyrical drama, and decentralisation in this direction still flourishes. Long may it continue to do so!

We extract the following from a recent number of the *Allgemeine Deutsche Musik Zeitung*:—"The approaching Berlin Concert season bids fair to prove one of exceptional activity. The prospectus of the Philharmonische Gesellschaft alone foreshadows such a quantity of orchestral and solo performances as to scarcely leave room, one would think, for other similar undertakings. And yet, the proposed twenty Philharmonic Concerts form but a fraction, though, of course, an important one, of the sum total of projected Concerts for or with orchestra. Thus, the artists of the orchestra of the Royal Opera will hold their annually recurring ten or twelve Symphony-Soirées; the Wagner Society, the Sing-Akademie, the Stern'sche Gesangverein, and several minor Societies will have their usual Concert evenings, to say nothing of chamber-music, vocal quartet, and virtuoso performances. The fact that more general use is to be made during the coming season of the hall of the 'Philharmonic' must be distinctly welcomed in the interests of the musical life of the metropolis. In addition to a portion of the Concert series of the Philharmonische Gesellschaft, the public performances of the Wagner Society, of the Stern'sche Gesangverein, of the Cäcilien-Verein, and doubtless also of some other Societies, will in future be held in the newly decorated and enlarged hall of the 'Philharmonic,' whereby the long-standing question as to a suitable locality has been set at rest, at any rate for a time. The Concerts of the Philharmonische Gesellschaft will be divided into four series, the first two of which will be under the protectorate of the Royal Academy of Arts, and will be conducted by Professor Joachim, in the hall of the Sing-Akademie. The two remaining series are to be held in the Philharmonic, under the direction respectively of Professor Dr. Franz Wüllner and Professor K. Klindworth; the final Concert to take place on March 27, 1885. Besides the above, four extra Concerts are announced during the season. The following is the array of artists who will appear as solo performers in the course of these Concerts:—Professor Joachim, Professor Auer, Herren Stanislaw, Barcewicz, J. Ondricek, Madame Norman-Néruda (violin), Herr D. Popper (violinello), Professor Leschetizky, Mesdames Sophie Menter, Montigny-Rémaray, Annette Essipoff and Clara Schumann, Herren Alfred Grünfeld, Camille Saint-Saëns, Eugen d'Albert, Hans von Bülow and Franz Rummel (pianoforte); Herren Georg Henschel, Staudigl, Gudehus, and Winkelmann; Mesdames Henschel, Malten, Rosa Papier, Spies, and Rosa Sucher (vocalists), besides numerous others. The Wagner Society will give its usual two Concerts, under the direction of Professor Klindworth, and the Stern'sche Gesangverein has planned

four public performances under the conductorship of Professor Rudorff, the first to consist of Mendelssohn's 'St. Paul,' the second of Handel's 'Samson,' the third of scenes from Gluck's 'Orpheus,' and Bruch's 'Schön Ellen,' and the final one of Bach's St. Matthew Passion music, the latter to take place in the Garnison-Kirche. The Cäcilien Verein contemplates the production of Rubinstein's 'Paradise Lost,' and of the new choral work 'Sakuntala,' by Philipp Scharwenka."

A separate performance of Wagner's "Parsifal," with King Louis of Bavaria as the sole audience, is intended to be held at the Munich Hof-Theater next month.

At the Leipzig Stadt-Theater 219 performances of Opera took place during the past season, including the first production on any stage of Goldschmidt's "Heliantus," Nessler's "Der Trompeter von Säkkingen," and Bungert's "Die Studenten von Salamanka." The season just commenced at the establishment in question is to include, as specially attractive features of its repertoire, Wagner's "Tristan und Isolde," Schumann's "Genoveva," Holstein's "Haideschacht," and Reinecke's "König Manfred."

The new Schwerin Hof-Theater, erected on the site of the building which some few years ago was destroyed by fire, is approaching its completion, and will probably be inaugurated during the coming winter. The entire framework of the new edifice consists of either stone or iron, whereby the danger arising from fire is reduced to a minimum. The roof also is constructed of iron, and is said to present a very ornamental appearance. The Schwerin stage, it will be remembered, was one of the first to produce Wagner's "Ring des Nibelungen" in Germany, after the memorable first production of that gigantic work in 1876 at Bayreuth.

Gounod's early opera "Phlémon et Baucis" was revived on the 4th ult., with great success, at the Dresden Hof-Theater.

Nessler's new opera, "Der Trompeter von Säkkingen," was produced at the opening performance of the present season at the Bremen Stadt-Theater, and was received with at least as much favour as on the occasion of the first representation of the work at Leipzig.

The interesting posthumous opera by Otto Claudius, "Der Gang nach dem Eisenhammer" (referred to in our last number), recently performed at the theatres of Naumburg and Halle, is likewise to be produced during next season at Berlin, Dresden, and Leipzig.

Another posthumous opera, that of "König Hiarne," by Marschner, first brought out some time since at the Munich Hof-Theater, will also make the round of German operatic stages during the coming winter.

Herr August Wilhelmj, the world-famed violin virtuoso, is about to establish, at his private residence in Wiesbaden, a "high school for violin playing," which will be officially opened in May next. A few select pupils, however, are already receiving instruction there, and are forming a nucleus of what is likely to become a very flourishing art institution.

Herr Franz Rummel, the eminent pianist, has accepted a professorship at the well-known Sternsche Conservatorium at Berlin.

A new edition is just now being published, in twelve separate parts (by Otto Zanke, of Berlin), of A. B. Marx's "Life and work of Ludwig van Beethoven," edited and revised by Dr. Gustav Behnke. Marx was a contemporary of the giant interpreter of absolute music whose life he attempted to portray; and the fact of a new edition of his work having been thought advisable, while reiterating the generally acknowledged merits of it, likewise serves to remind us of the still existing want, notwithstanding the most able recent researches, of an exhaustive standard biography of the greatest master of his art in modern days.

A score edition, as well as a pianoforte transcription of "The Messiah" is about to be published by the well-known Leipzig firm of F. Kistner. The interest attaching to this new issue of Handel's masterpiece is derived from the fact that the editor is Herr Robert Franz, a musician whose special competency for the task cannot for a moment be questioned. Herr Franz's score will, we are informed, be based upon the added orchestration supplied, with a reverend hand, by Mozart, and will likewise contain some

amplifications of his own. In regard to the latter, the editor is doubtless aware that he is treading on delicate ground, and that his undertaking will give rise to some justifiable criticism on the part more especially of purists, who object, on principle, to the touching up of the "old masters."

The State subventioned theatres of Berlin, in accordance with a royal decree lately published, will be in future illuminated by the electric light.

At the Paris Grand Opéra, little of importance to the musical world generally has taken place during last month. The principal operas performed were "Freischütz," "Le Prophète," "Faust," "Les Huguenots," "L'Africaine," and "Robert le Diable." Meyerbeer, one of the co-creators of that encyclopædian spectacle known as "grand opera," still predominates, as will be noticed from the above *répertoire*. In "Faust," Mlle. Isaac, after a prolonged absence from the French capital, made her *rentrée* this season, and was very well received. The Opéra Comique recommenced its performances on the 1st ult., with Bizet's "Carmen," with Madame Galli-Marié in the title rôle. Mozart's "Zauberflöte," and Boieldieu's "Le Calife de Bagdad," are to be revived by this institution during the present season. Altogether, however, the lyrical drama generally is not likely to receive a fresh impetus from these two representative French institutions for the next few months.

A revival of what may be justly called Gluck's romantic opera, "Armida," is contemplated by the director of the Paris National Opéra, M. Vaucorbeil. It being thought advisable, however, to revise the orchestration of the work for the purpose of adapting it to modern stage requirements, M. Gounod was asked to undertake the task, a request which—very wisely, we think—he has altogether declined.

We shall not be at all surprised if Wagner's "Die Meistersinger," truly and essentially German as that work is from beginning to end, will, after all, prove to be the herald of a general acceptance of the poet-composer's works in France, where so much foolish opposition is even now being exhibited in some quarters to the dead master, on account of his nationality. A representation of this masterly picture of honest German Philistine life during the middle ages, Shakespearian in spirit, and supported musically by all the subtleties of Wagnerian art, is, as already mentioned in these columns, in course of active preparation at Brussels, with the French version of the book from the pen of M. Victor Wilder. With regard to this forthcoming performance, *Le Ménestrel* remarks: "This will prove a most interesting event, since, of all Wagner's operas, 'Die Meistersinger' is the one which is most easily transferred upon the French stage, and which, moreover, is least hostile to our ideas concerning the musical drama." Least hostile! as if true art, which is of no country, were to be judged upon such narrow considerations by educated France. Our neighbours across the channel are gifted with a quick perception and appreciation of the truly national in works of art, and the new French version of Wagner's "Meistersinger" having once been successfully brought out in Belgium, the production and intelligent appreciation in the French capital of one of the artistic masterpieces of all ages will, we venture to predict, in the interest of Frenchmen themselves, follow as a matter of course.

An interesting exhibition of musical instruments, illustrative of the history of instrumentation, is projected to take place next month at Paris. A series of historical Concerts, in connection therewith, is likewise promised, and the undertaking bids fair to prove a very successful one.

A commemorative tablet is to be affixed to the house No. 42, Rue Mazarine, at Paris, where, some two hundred years ago, the first performance of a French grand opera took place, and which is therefore looked upon as the original home of the present national institution. The opera produced on that occasion (on March 13, 1671, according to some authorities, though there is some uncertainty about the exact date) was one in five acts, entitled "Pomone," with words by Perrin, and the music by Cambert. It proved immensely successful, remaining upon the *répertoire* for a period of eight months.

Madame Sophie Menter has accepted the professorship at the Conservatoire of St. Petersburg, which post had been rendered vacant by the death of M. Louis Brassin.

Herr Niels Gade is just now engaged upon writing an orchestral Suite, to be entitled "Holbergiana," in connection with the bi-centenary of the birth of the poet Holberg, which will be celebrated in December next, at Copenhagen.

A musical conservatoire—the first institution of the kind ever established in Holland—was inaugurated last month at Amsterdam, in connection with the society "Tot Bevordering der Toonkunst," and aided by a small grant from the municipal authorities. The director of the young institution is Herr Franz Coenen.

A series of lectures on musical subjects, delivered on different occasions by King Oscar of Sweden, in his capacity of President of the Royal Academy of Music at Stockholm, is about to be published collectively, together with some chorals from the same illustrious pen. A German edition of the work is likewise in course of preparation.

The first public Concert of the pupils of the new Academy of Music, founded by Rossini (in accordance with the testamentary directions of the master), at his native town, Pesaro, has recently taken place, the result, according to the Italian press organs, being a most satisfactory one. The young institution is conducted by the maestro Pedrotti.

The Milan music publisher, Signor Sonzogno, has, it is stated, purchased a posthumous opera by Halévy, entitled "Noë," which in all probability will be first brought out on an Italian stage. The opera in question had been left by the composer of "La Juive" in a completely finished state, with the exception of the details of orchestration. The latter had been supplied, soon after Halévy's death, by his son-in-law, Georges Bizet, the popular composer of "Carmen." A double interest thus attaches to this posthumous work of a composer whose versatile talent contributed not a little to the glorification of the Paris Grand Opéra in the palmy days of the empire, and whose latest production, whatever its merits, should, one would think, not have been allowed to be performed for the first time anywhere outside of France.

The sentence in our Turin paragraph of "Foreign Notes" in our last issue, making it appear as if Signor Mancinelli had conducted both the Neapolitan and the Bolognese orchestras, should, in part, have run thus: "Both the Neapolitan and the Bolognese orchestras having produced a most marked effect under the conductorship respectively of the Maestri Martucci and Mancinelli."

At Madrid died the well-known dramatic author Garcia Gutierrez, whose "El Trovador" was the drama upon which the libretto of Verdi's "Il Trovatore" is constructed.

CORRESPONDENCE.

JUBILEE OF THE MUSICAL OPENING OF THE BIRMINGHAM TOWN HALL IN OCTOBER, 1834.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The month of October will bring us to the Jubilee of the opening of the Birmingham Town Hall, in October, 1834. In the *Musical Library* for November, 1834, pp. 88-94, we have a full account of the musical performances on October 7, 8, 9, and 10, 1834, and the names of all the performers. On the evening of October 8, was performed the late Chevalier Neukomm's Oratorio "David," composed for that occasion. On the previous evening, he had performed his own organ Fantasia, "A lake scene interrupted by a thunder-storm." On the evening of October 8, at the theatre, was performed his Concertante, for flute, oboe, clarinet, bassoon, horn, trumpet, and double-bass, by Messrs. Nicholson, Cooke, Willman, Mackintosh, Platt, Harper, and Dragonetti. I am told that this Concertante is to be found in score in a German edition of his works. The double-bass part used, I believe, to be occasionally taken by Andre (who was at Birmingham) on his keyed-serpent. The Concertante was preceded by Neukomm's spirited song "The British Oak," which was well sung by Mr. Machin. Of the fourteen principal singers, I believe that Madame Clara Novello alone survives. I may add that the contralto songs and parts were taken by two male counter-tenor singers, Messrs. Hawkins and Terrail.

Yours, &c.,

AN AMATEUR.

Sept. 15, 1884.

THE ORGAN AT CANTERBURY CATHEDRAL. TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was much pleased with the paragraph which appeared in your last issue relative to Canterbury Cathedral Organ, and most heartily endorse your remarks on the insufficiency of such an organ to the requirements of our Cathedral music. The subscriptions towards the new instrument flow in very tardily (at present the amount is only £1,508), and unless some kind friend, or friends, come forward *liberally* it will still be some years before the desired object is attained—£3,150. It may not be generally known that the manuals ascend only to E, that the swell also only descends to tenor C, and that the pedal organ (?) contains but *one octave*!

It is surely needless to say more to show how necessary it is for a new organ to be built for our splendid Cathedral. The Dean and Chapter have no available funds to devote to this object, and they are now assisting me in every way to attain the desired end. Subscription lists are open, and any donations may be paid to the Fund through the banks here, or by cheque to myself or any member of the Committee. Apologising for intruding so much on your valuable space,—I remain, yours faithfully,

W. H. LONGHURST.

The Precincts, Canterbury, Sept. 22, 1884.

In a letter from Dr. A. H. Mann, which appeared in your last number, the writer's address—King's College, Cambridge—was inadvertently omitted.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ARTHUR PEARSON.—Dr. E. Hodges was born at Bristol, July 20, 1796. Clements died at Evesham, March 9, 1852.

F. HERBERT.—You should apply to the Secretary.

EDOUARD.—Novello, Ewer and Co., 1, Berners Street, W.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY, N.B.—An Organ Recital was given in St. David's Episcopal Church, on the 11th ult., by Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart. The programme included the Sonata in C minor (Mendelssohn); Prelude and Fugue, in C minor (Bach); "Hailstone" chorus (Handel), Offertoire in G (Wely), "Quasi Pastorale" (Smart), &c.

BANGOR, IRELAND.—A Concert was given in the Good Templar Hall, on the 15th ult., under the direction of Mr. W. J. Kempton, of Belfast. The vocalists, Miss M'Mechan, Miss Mitchell, Miss Agar, Mr. Kenneth Stewart, Mr. J. Young, and Mr. W. J. Devers won much applause, as did also Mrs. Hyde (solo pianoforte), and Mr. Haines and Mr. Swanton (violin). A choir of sixteen voices gave a selection of part-songs, and the programme was varied by two recitations by Mr. R. O. Stanley. The hall was crowded.

BOLTON.—On Saturday, the 13th ult., Mr. S. W. Pilling opened a new organ in Little Lever Church, and on the same day Organ Recitals were recommended in the Bolton Town Hall by Mr. W. Mullineux. The principal event of the month has been a Festival of Sacred Song, held in the Town Hall, on Wednesday, the 17th ult., under the auspices of the Bolton Congregational Sunday School Union. The object of the promoters was to improve congregational singing, and, to further this laudable view, they included in the programme several well-known hymns, which were sung with evident feeling and unanimity. A choir of 300 voices, selected from the several Congregational Chapels in the town (the Borough Organist at the instrument), joined with marked heartiness in the pieces allotted to them, and the solos, duets, and quartets were well rendered. Mr. James Smethurst, leader of the United Choir, composed a number of pieces specially for the occasion.

CHELSEA.—Harvest Festival Services were held at St. Mary's Church, Charlton Kings, on the 18th and 21st ult., the Services being fully choral. At the high celebration Helmore's arrangement of Merbecke's Service was sung. For the Anthem a selection was taken from Weber's Jubilee (Harvest) Cantata, solo by the Rev. Nigel Brown, and Gounod's "Sing praises unto the Lord." The singing of

the choir was of marked excellence, showing the careful training of the Choirmaster, Mr. C. Baldwin, and the Organist, Mr. E. Attwood.

DUNSTER.—On Sunday, the 7th ult., the Annual Harvest Festival was celebrated in the Parish of Dunster. The services commenced with a celebration of the Holy Communion, at 8 a.m., in the Priory Church, followed by a second celebration in the Parish Church at midday. Matins and Evensong (fully choral), took place at 11 a.m. and 6.30 p.m., the preachers respectively being the Rev. R. Utten Todd (Rector of Dunster), and the Rev. E. J. Houghton, of St. Luke's, Torquay. The musical portion of the services was efficiently rendered by the Choir, and included "Thou visitest the earth," Dr. Greene (solo by Rev. R. Utten Todd); "Ye shall dwell in the land," Dr. Stainer (solos by Rev. J. Utten Todd and Dr. Clark); and services by Goss and Bunnett. Mr. J. Warriner, L. Mus. T.C.L., &c., presided at the organ, and after Evensong performed selections from Mendelssohn's Third Organ Sonata, Finale to Wely's First Organ Sonata, &c.

EASTBOURNE.—The Annual Benefit Concert of Mr. Julian Adams took place on Wednesday evening, the 3rd ult., before a large audience, including the Crown Princess of Sweden. The solo vocalists were Miss Agnes Larkcom, Madame Enriquez, and Mr. Chilly, all of whom were highly appreciated. Miss Anna Paggi was very successful in her flute solos, and Mr. Adams's pianoforte playing was a feature of the Concert. Mr. S. G. Coles was an efficient accompanist.

ENNISKILLEN.—Mr. Matthew Arnold's Matinée Musicale was given in the Protestant Hall, on the 11th ult., the executants being Miss Edith Arnold (aged 11), Master Charles Haydn Arnold (aged 13), and Mr. Matthew Arnold. Considerable surprise was manifested at the talent displayed by Master and Miss Arnold. A well arranged programme was excellently rendered and much admired by a select and appreciative audience.

ERITH.—Harvest Thanksgiving Services were held on Sunday, the 21st ult., at the Parish Church, which has lately been restored at a cost of £7,000, the edifice having been built in the twelfth century. The services were fully choral, the Te Deum, &c., being smart in F. Birch's Athanasian Creed had a fine effect. Bunnett in F was the evening service. The Anthem both morning and evening was "The wilderness" (Goss), the solo parts of which were efficiently rendered by Messrs. W. L. Hodgson and James Anderson. Mr. William Sanderson (organist) conducted. The proceeds of the offertory and the fruit, &c., were devoted to the Erith Cottage Hospital. The sermons, both morning and evening, were preached by the Rev. T. W. Hardy, vicar.

EXETER.—The People's Concerts were resumed on Saturday evening, the 6th ult., in the Victoria Hall. The instrumental selections were well played by the Royal Marine Band, under the direction of their Conductor, Herr Froehner. Solos were contributed by Mr. Tucker (flute), Mr. Elford (cornet), and Mr. E. T. Meeter (pianoforte). The principal vocalist was Miss Marian Helmore.

FALMOUTH.—On Saturday evening, the 20th ult., a Musical Entertainment was given in aid of the benefit fund for the inmates at Earle's Retreat. The part-songs and choruses were well sung by the Saints' day Choir of All Saints' Church. A feature in the Concert was the excellent violin and pianoforte performance of Miss Adela Duckham, ten years of age, a student of the Guildhall School of Music. Vocal solos were contributed with much success by Messrs. Vinson, Hills, and Chard; Mr. Reginald A. Shoosmith gave a violoncello piece, and Messrs. Rogers and Bishop, at the pianoforte and harmonium respectively, gave admirable renderings of two of Mendelssohn's "Lieder ohne Worte." The Concert was under the conductorship of Mr. W. J. Shoosmith.

FILBY.—A Concert in aid of the restoration of the Parish Church was given in the Spa Saloon, on Tuesday, the 9th ult. Miss Annie Marriott, who kindly gave her assistance, was highly successful in Gounod's "Worker," "The Ballad's daughter," and "Robin Adair." Several amateurs of considerable ability also gave their aid.

FOLKESTONE.—The octave comprising the Dedication Festival of St. Mary's was brought to a close on Monday, the 15th ult., by the performance of Gaul's *Holy City*, with an augmented choir, supported by the organ and strings, under the conductorship of the Organist, Mr. Dugard. The Vicar, after an opening prayer, delivered a short address, in which he invited the large congregation present to regard the music not as an entertainment to be listened to critically, but rather as a devotional service offered up to God in the presence of His people and in His house. The solos were given by Mr. Kempton and Mr. Horace Pope in excellent form. Miss Daly presided at the organ, and the performance was most successfully carried out. On Tuesday evening, the 16th ult., a Concert was given in the Wesleyan Chapel, by Mr. H. S. Roberts, Mr. J. R. C. Roberts officiating as Conductor and leader of the orchestra. The solo vocalists were Miss E. Phillips and Mr. Clements. Miss Phillips was highly successful in "Let the bright seraphim," "From mighty Kings," and Costa's "I will extol Thee." The orchestral portions of the programme were well rendered. The Concert, which was in aid of the organ fund, was thoroughly appreciated.

FROMGORE, HERTS.—Mr. John C. Ward gave a Recital, at Holy Trinity Church, on the 15th ult., on the new organ erected by Messrs. Hele and Co. There was a large attendance of parishioners and gentry from the neighbourhood of St. Albans. Handel's "Comfort ye" and "Every valley" (sung by Mr. Ward) and Mendelssohn's Organ Sonata No. 1, were special features in the Recital, which gave great satisfaction.

HARROW WEALD.—The annual Harvest Festival was held in the Parish Church on Thursday evening, the 14th ult. The service was fully choral, the prayers being intoned by the Rev. T. M. Everett, Vicar of Ruislip. The Canticles were sung to Stainer's setting in F, the Anthem being the chorus "Lovely appear," from *The Redemption*, the solo in which was finely sung by Master F. Charlton. The whole of the music was excellently rendered, and reflected the greatest credit on the choir. The sermon was preached by the Rev. A. M. Maynard, of Wembley. Mr. Kenneth J. Tarrant, Organist and Director of the Choir, presided at the organ throughout.

HUNGERFORD.—An Organ Recital, in connection with the Home Missions, was given in the Parish Church on Wednesday, the 3rd ult.,

by Mr. G. H. Swift, the Organist. The programme, which was well selected, was excellently rendered and highly appreciated.

HURSTPIERPOINT.—The Harvest Thanksgiving Festival was held in the Parish Church, on the 10th ult. The morning service opened with hymn 382. The Psalms and Canticles were sung to chants by Hoskins, Grotch, Gauntlett, and others. The anthem was "The earth is the Lord's," by Albert Lowe, and hymn 381 was the recessional. The choir sang with precision and care. As a concluding voluntary the Organist (H. C. Young, B.A., Cantab.) played Calkin's Harvest Thanksgiving March. The Choral Society held its first practice meeting for the season on the 17th ult.

LANCASTER.—The second of a series of Organ Recitals was given in the High Street Independent Chapel, on Tuesday evening, the 16th ult., by Mr. William Stuart, Organist. Vocal solos were contributed by Miss Smith and Mr. Sykes. The selection comprised compositions by Morandi, Gade, Handel, Smart, Weyl, and Fumagalli.

LEEDS.—The first Organ Concert of the season attracted a large audience to the Town Hall on the 13th ult. Dr. Spark's selections included the March from Beethoven's *Ruins of Athens*, Handel's Concerto in F, Bach's Grand Prelude and Fugue in C minor, and a selection from Haydn's *Creation*. The Leeds Harmonic Union gave several glees and part-songs, including a new chorus for male voices, "Ring out, ye crystal spheres," by Dr. Spark.

MANNINGHAM.—A series of special Services was commenced at St. Luke's Church, on the 10th ult., in connection with the dedication of a new organ (built by Mr. J. J. Binns, of Bramley), which has been presented to the church by Mr. J. Ambler and Mr. James Wood. The Recitals were given by Mr. F. C. Atkinson, Mus. Bac., Organist of Norwich Cathedral, Mr. J. H. Rooks, Organist of St. Paul's, Manningham, and by the Organist of the church, Mr. J. H. Loveless.

MELBOURNE.—At the Metropolitan Liedertafel Concert, on July 21, at the Town Hall, Mendelssohn's music to Sophocles' Greek Drama *Edipus* was given, with all the necessary adjuncts, including a complete orchestra, double chorus, and eight dramatic reciters. The performance was extremely good throughout; and much credit is due to the care and intelligence displayed by the Conductor, Mr. Julius Herz. The second part of the programme commenced with Pratten's Concert-stick for the flute, finely played by Mr. John Radcliffe, who at the conclusion was presented by Judge Casey, President of the Society, with the highest award they have the power to bestow—their golden lyre, which has never before been given to any outside the members of the Society, except to artists of the highest distinction, and the speaker congratulated the recipient upon being absolutely without a rival. The vocalists were Mrs. Armstrong and Mr. Armes Beaumont, who were warmly received, Madame Elmblad giving an excellent rendering of Liszt's First Piano-forte Concerto.

NOTTINGHAM.—The fortieth anniversary of the opening of St. Barnabas' Cathedral, was celebrated on Sunday, August 31, with great ceremony. The Mass selected was Henry Farmer's in B flat, which the composer conducted. The solo vocalists were Miss J. Chambers, Miss Shearston, Mr. I. Gregory, and Mr. J. Taylor. The solo during the offertory was admirably sung by the Rev. Father Burns. Mr. W. Gregory presided at the organ, and Mr. A. R. Watson led the band. The sermon was preached by the Bishop. After the service, Father Burns presented Mr. Farmer with an exquisite ivory and silver bâton, as a slight acknowledgment of the friendly interest he had always taken in the choir of St. Barnabas.

RAMSGATE.—An Organ Recital was given at Christ Church, on Wednesday, the 17th ult., by Dr. Longhurst, Organist of Canterbury Cathedral. A very good selection, including the overture to the "Occasional Oratorio"; Prelude and Fugue in G, Op. 37, Mendelssohn; Toccata, D minor, and Fugue, D Major, Bach; and the "Hallelujah Chorus" from Beethoven's *Mount of Olives*, were well rendered. The organ, built by Messrs. Walker and Sons, of London, has recently been enlarged by Mr. Brown, organ builder, of Deal, and considerable improvement has been made by the addition of several choice stops. Dr. Longhurst played in excellent style, and displayed to advantage the good qualities of the organ. A collection was made in aid of the organ fund.

ROMFORD.—The annual Harvest Festival at St. Edward's Church was held on the evening of the 24th ult. The service was fully choral, and was well rendered by a choir of about forty voices. Dr. Bunnett's Magnificat and Nunc dimittis in F were used, and the anthems were "The Heavens are telling" (Haydn) and the "Hallelujah Chorus" (Handel). The music was under the direction of Mr. W. G. Bayley, the Organist.

SAINT ASAPH.—A morning and evening Concert, under the patronage of the Lord Lieutenants of the counties of Denbigh and Flint, were given at the National Schools, on Tuesday, the 9th ult., by Miss Minnie Jones, R.A.M., assisted by Miss Jeanie Rosse, Messrs. T. Bartley, J. L. Williams, Felix C. Watkins, and T. Ashford, vocalists; solo violoncello, Miss Stephenson; pianist, Miss Fanny Webb, R.A.M. Well-selected programmes were admirably rendered. Miss Jones met with a warm reception, and considering that these were the first Concerts given by her, she is to be congratulated upon her success.

SALTBYRN-BY-THA-SEA.—A Concert was given in the Ruby Street Hall on Monday evening, the 22nd ult., by the Greenbank Choir of Darlington. Mr. W. Hodgson (violin) and Mr. C. Stephenson (piano-forte) contributed instrumental pieces, and Mr. W. Heslop conducted. There was a large audience.

SANDWICH.—On Wednesday, the 10th ult., an evening Concert was given in the Assembly Rooms by Mr. Frank May, assisted by Miss Margaret Hoare, Miss Eleanor Rees, Mr. W. H. Cummings (vocalists), Mr. H. C. Tonking (violin), and Mr. W. G. Wood, F.C.O. (piano). A well-selected programme was efficiently carried out, and the artists fully maintained their high reputation. There was a select and appreciative audience.

SEVENOAKS.—The St. John's Choral Society's first rehearsal of the third season, will take place on Tuesday evening, the 7th inst., under the musical conductorship of Mr. Arthur W. Marchant, Mus. B., Oxon., F.C.O., Organist and Choirmaster of the Parish Church.

TYNEMOUTH.—Under the auspices of the Tynemouth Recreation Association, and with the kind permission of Major S. Stephenson, M.P., the Band of the 3rd Durham Artillery Volunteers (under the direction of Mr. T. Robinson) gave an excellent Concert in the Aquarium, on the 5th ult. The vocalists were Mrs. J. Miller and Mr. W. Sewell, of South Shields. An interesting programme was well rendered.

WESTBURY-ON-SOVERN.—Miss Morgan, of Newham, gave a Concert, on Thursday, the 18th ult. Miss A. T. Jones, harpist (silver medalist, R.A.M.), played two solos with much taste and skill, and joined Miss Goyen in a duet for harp and piano. Miss Mabel Woods was very successful in two violin solos, and Misses Mary, Annie, Gwyneth, and Mildred Morgan, contributed several songs and duets. Mr. John Hunt, of Gloucester, conducted, and also sang a song of his own composition, and Mr. William Morgan gave "The Fisher Boy" by Miss Mabel Woods, which was encored. Amongst others who assisted were Messrs. Hart, Ashwood, John Morgan, and Frank Morgan; Miss Goyen, Miss Woods, and Mr. W. H. Morgan acted as accompanists.

WOLVERHAMPTON.—The engagement of Miss Eleanor Falkner at the Exhibition on Wednesday evening, the 17th ult., was very successful, a large audience being attracted to the main court by the announcement of her name, in addition to the much-improved band of Mr. C. F. Hayward. Miss Falkner sang several popular and some new items in an artistic manner, and won several hearty encores.

ORGAN APPOINTMENTS.—Mr. Walter H. Hall, Organist and Musical Director to St. Luke's, Germantown, Philadelphia, U.S.A.—Mr. John C. Ward, Organist and Choirmaster to Holy Trinity Church, Haveringstock Hill, N.W.—Mr. Fred. W. Saville, to St. Mary's, Dublin.—Mr. H. S. Vincent, to Bishopwearmouth Church, Sunderland.—Mr. Alfred W. Tomlyn, to St. Modoc's, Doune, Perthshire, Scotland.—Mr. Geo. Poulton, Organist and Choirmaster to Brunswick Place Wesleyan Chapel, Newcastle-on-Tyne.—Mr. Howard Ross, Organist and Choirmaster to St. James' Church, Gravesend.—Mr. C. Hugh Rowcliffe, jun., to St. Luke's, Hackney.—Mr. Alfred Houghton, Organist and Musicmaster to Margate College, Kent.—Mr. John E. West, F.C.O., Organist and Choirmaster to St. Mary's, Berkeley Square, W.—Mr. Edward James Robinson, to Platt Church, Rusholme, Manchester.

CHOIR APPOINTMENTS.—Mr. Charles Rowcliffe (Principal Bass and Choirmaster), to St. Luke's, Hackney.—Mr. Walter B. Crowest (Alto), to St. George's, Botolph Lane, E.C.—Mr. Frank Bailly (Tenor), to St. Anne and St. Agnes, with St. John Zachary, Gresham Street, E.C.—Mr. George May (Alto), to St. George's Chapel, Windsor.

MARRIAGE.

On the 18th ult., at the Church of St. Philip and James, Oxford, J. ALLAN ACOTT, of York Minster, to EDITH ESTHER, only daughter of J. R. B. PRIOR, of Warnborough Road, Oxford.

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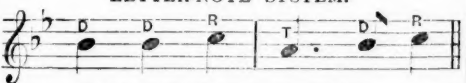
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